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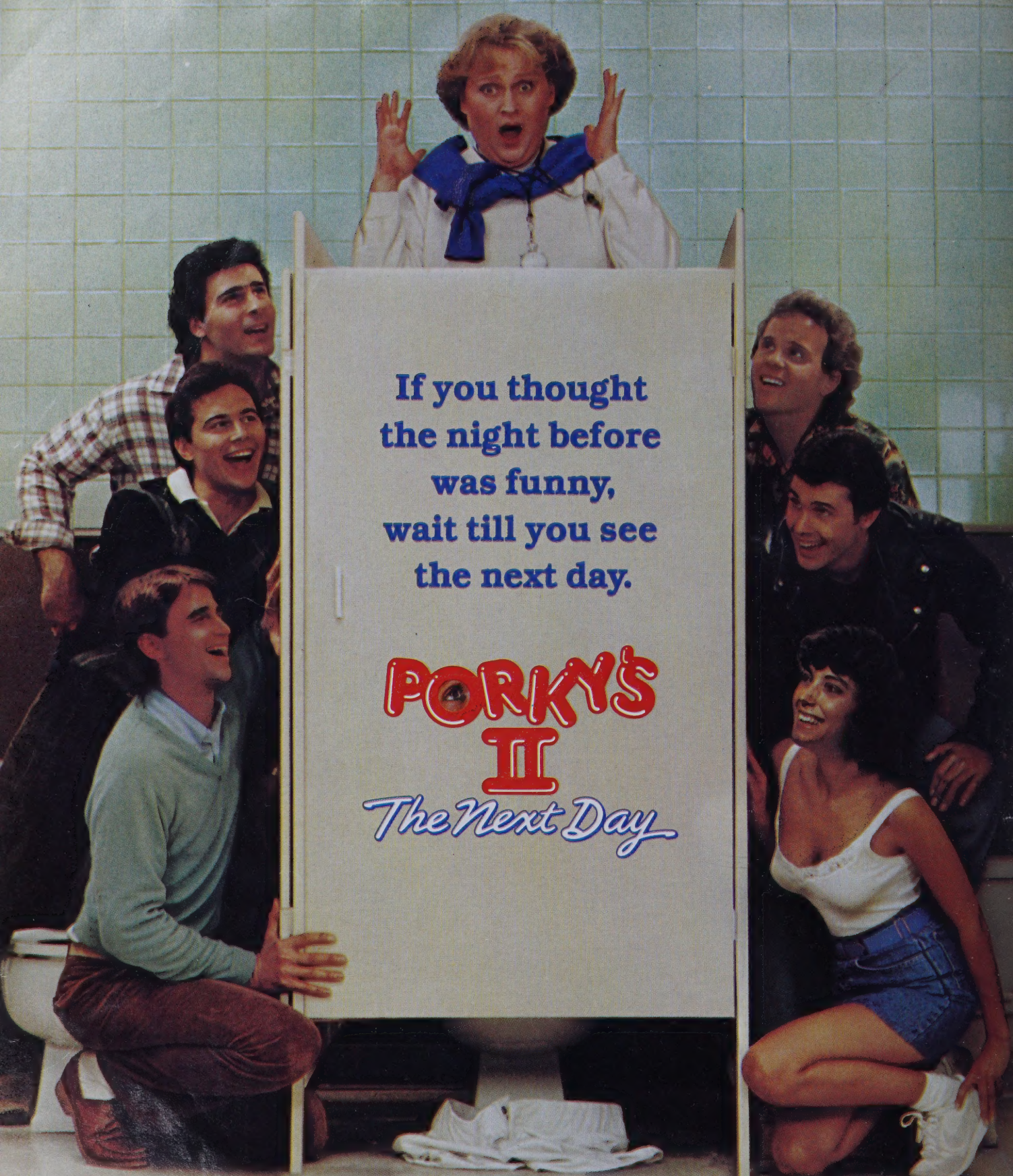
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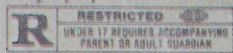


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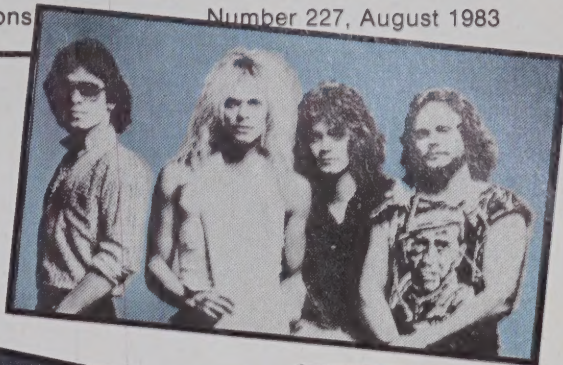
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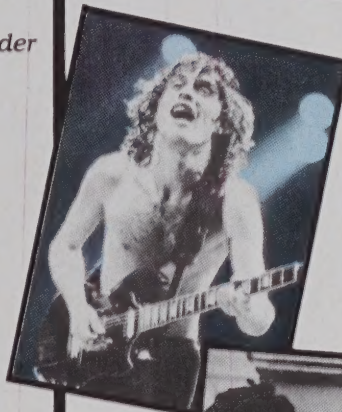
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AC/DC



EXCLUSIVE NEW INTERVIEW BY ANDY SECHER

It is rumored that Angus gets much of his musical inspiration from midnight seances.

Peter Mazel

Aussie Rockers Return With New Album And Tour.

During Brian Johnson's three-year stint as lead vocalist in AC/DC, he has seen the group emerge as the most popular hard rock band in the world. Johnson's gruff, powerful vocals have blended with the guitar riffs of Angus and Malcolm Young, the bass licks of Cliff Williams and the drum beat of Phil Rudd to create a sound that is the living definition of rock and roll. As this interview took place, the members of AC/DC had just finished recording their latest album, **I Want To Rock**, at Compass Point studios in the Bahamas.

Hit Parader: It's been quite a while since AC/DC has released an album. Is there anything different on this one?

Brian Johnson: No. This one's pretty much the same brand of straight-forward rock that we've always played. We had gotten together over 40 songs to choose from, and everything we did sounded terrific. Angus and Malcolm had been home in Australia and they came up with some amazing things. Malcolm has always been a workaholic, and from what I hear he hardly ever went outside over the last few months. He was in his basement working on new material.

HP: You've had to assume more responsibility on this album because your producer, Mutt Lange, wasn't available at the time you recorded the LP. Did that make this record more difficult to do?

BJ: Of course. We had grown to depend on Mutt. He was an extra pair of ears, and we valued his opinions more than anyone else's. We had planned to work with him, and he had every intention to work with us. But his father-in-law was very sick at the time, and on top of that he was exhausted. Since he started working with us, every other band has wanted to use him. He was involved with Foreigner for a year on their album, then Def Leppard's new record took six months. It really drained him. His doctor prohibited him from working. But Mutt's unbelievable; he demanded that we send our tapes to him every Friday, so he could hear what we were up to and make recommendations.

HP: That must have been an interesting way of working because he was home in England and you were recording at Compass Point in the Bahamas.

BJ: It did present some problems, but we valued Mutt's opinions so highly that we didn't consider it an obstacle. Any advice from him was welcome. I was particularly concerned because he gets the best vocal sound of any producer in the world. Without his advice, we had to rely on our own ears and, honestly, we're all fans more than producers. We all get excited when we hear a good song; we have trouble detaching ourselves and listening for a bass that may be fuzzy or a drum that may not be miked properly.

HP: When you have 40 songs to choose from, how do you decide which ones to use and which ones to hold on to?

BJ: Usually the good ones make themselves apparent in a hurry. Angus and Malcolm are always prepared with a ton of things, and I try to get a number of songs together as well. Quite often I only have lyrics and they only have riffs. That's when we try to piece our work together. A lot of our best things come out of those arrangements. What we usually do is get together for about a month before we go into the studio and work on the material. This time we went to the Isle of Man and figured out exactly what songs we wanted to use by playing the new material over and over again. When we felt we had the 10 songs we wanted to use, we went over to Compass Point and recorded them live in the studio. That's the only way to get the sound we want.

"None of us had ever had what you'd call a rock star mentality."

HP: Now that the record's finished, have you begun planning your next tour?

BJ: Yes, and it's going to be a monster! We didn't play America long enough last time after the release of **For Those About To Rock**. This time we want to come over in the summer and play the big outdoor arenas for a few months. In fact, we're working on a very special tour package that, we hope, will really give the fans value for their money. We've talked to a couple of other groups about the idea of getting together and touring, just like bands used to do in the '60s.

HP: Who are the other bands you've contacted?

BJ: Two groups in particular have shown interest. One is Iron Maiden and the other is Ozzy Osbourne. Ozzy's so funny. I talked to him about it and he practically jumped out of his chair he was so excited. He's such a wonderful guy — a real teddy bear.



Brian Johnson: "I still love my Harley-Davidsons and my cars."

HP: How much of the new album is going to be included in the new stage show? On the last tour, only two songs from **For Those About To Rock** were played.

BJ: That's a problem. We have so many songs to play that we just don't know exactly what to do. We don't feel right dropping something like *Whole Lotta Rosie* or *Sin City* from the set. A lot of people probably come just to hear those numbers. We also feel an obligation to play some of the newer things. We are going to play a longer set this time — at least two hours, maybe longer. That is, of course, if Angus can keep it up. We wouldn't want him collapsing on us halfway through a tour.

HP: Are there any plans to record shows on this upcoming tour? There was talk of a live album emerging from the **For Those About To Rock** tour. Are there plans for a live album following this road jaunt?

BJ: Malcolm has come up with a very clever idea. He knows that we want to do a live album, but we also enjoy working in the studio. He's proposing that for our next project we do a two-record set. One album will be new studio material, while the other will contain live cuts from this tour. It's a great idea. The only problem is making sure that the package won't cost an arm and a leg for our fans to buy. We'd only do it if it could be released as one of those 'bargain price' packages where you could pick up two records for the price of one.

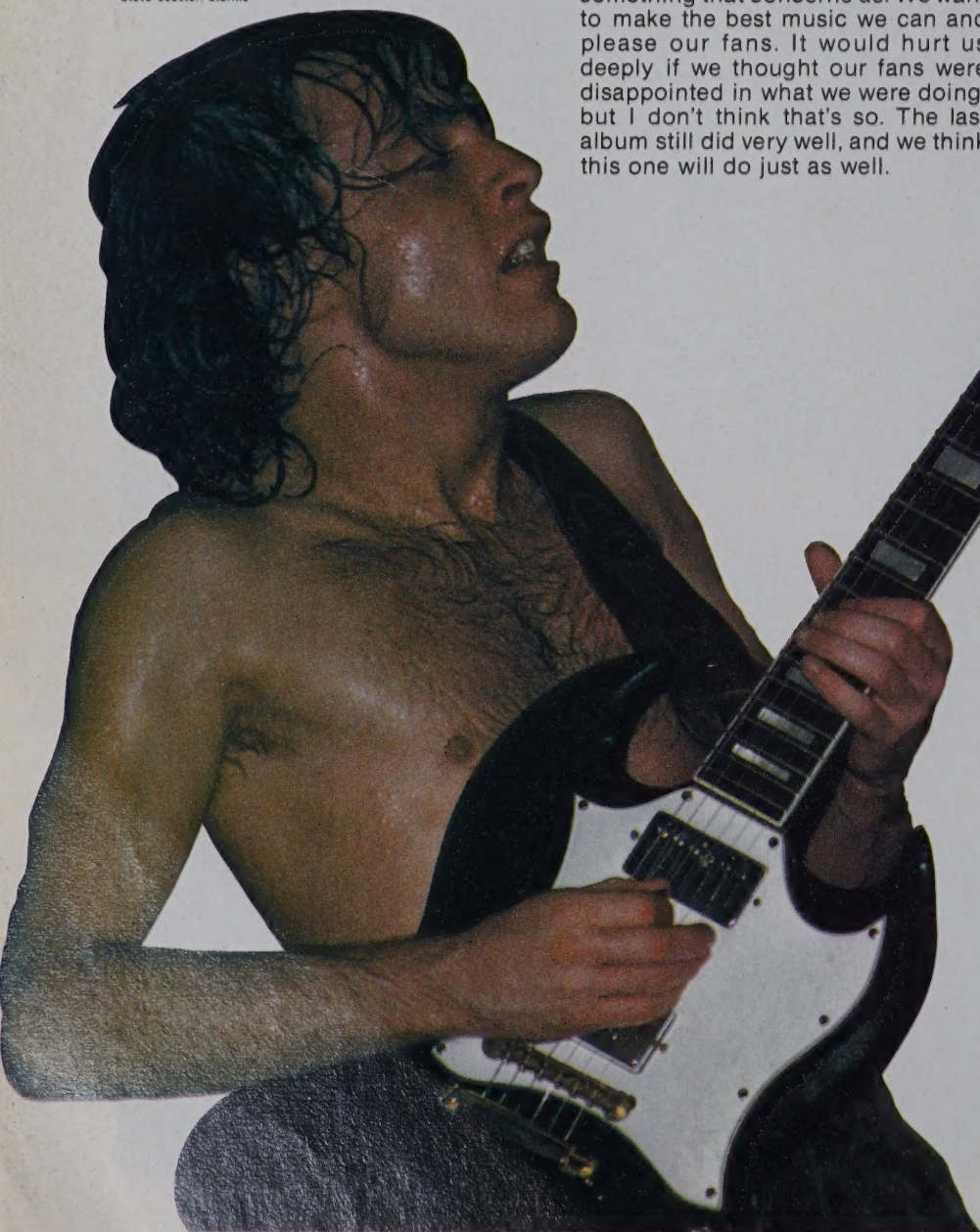
HP: Since **For Those About To Rock** didn't sell as well as **Back In Black**, has the band shown any concern that the height of its popularity has passed?

BJ: Not really. We never think about it. None of us have ever had what you could call a 'rock star' mentality. We've always considered ourselves just another band. The idea that we're very popular is nice, but it's not something that concerns us. We want to make the best music we can and please our fans. It would hurt us deeply if we thought our fans were disappointed in what we were doing, but I don't think that's so. The last album still did very well, and we think this one will do just as well.

HP: The success the band has enjoyed must have had some impact on you. What has fame and fortune done for you?

BJ: I'm still the same person I've always been, and that's true for the rest of the lads as well. I still live in the same house in Newcastle, and I still love my Harley-Davidsons and my cars. I was able to buy a Porsche recently, so that was one of the benefits of success. But I ended wrapping the car around a tree pretty quickly (laughs). Maybe I wasn't cut out for a car like that. All in all, though, we've handled our success very well. □

Steve Joester/Starfile



Guitarist Angus Young: He's written most of the songs on AC/DC's new album.



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WE READ YOUR Mail

I live in a small town in eastern Montana. The only radio stations around are country music (if you can call that music), and the closest concerts, which are rarely rock, are about 350 miles away. Since we don't get any rock stations, your magazine is the only source of knowing what music to buy and what's going on in the world of rock. Keep up the great reviews and concert photos; we'd be rockless without 'em!

Dawn Williams
Baker, MT

I'm beginning to wonder about you guys. Since when does a magazine put Ted Nugent and REO Speedwagon on the cover? Nobody cares about them. Not only that, the Go-Go's only like to think they can play instruments. Kiss is dead, Steve Tyler looks like a transvestite. And people who play records backwards think rock and roll is Satan's music or can't handle the words to songs. You might as well die and get it all over with now, because rock will be around much longer than you losers.

Dedicated Rhoads fan
Near San Francisco, CA

Why do other magazines copy your format? As if you didn't know the answer to that one. It's a little game, see. Ever hear of it? It's called Follow The Leader.

Toni Frandrup
Saint Paul, MN

I don't like the way you make my Jimmy Page look like a mad scientist. He's a sweetheart. I almost wish I wasn't only 15 years old so I could date him.

Lori Crawford
Pt. Pleasant, NJ

The Go-Go's: One reader thinks that they can't play their instruments.



Lynn Goldsmith/LGI ©

I am a 24-year-old rock musician/songwriter who happened to pick up your magazine for the first time recently. I am charmed beyond words to see that there is a periodical that caters to the dregs of American youth. After Reagan's recent budget cuts, I was concerned about the literacy of the next generation. Surely your readership consists of some of the more dense creatures to ever grasp a piece of paper in one hand and a pen in the other. Ten years ago, they were fighting over the relative merits of Led Zeppelin and Peter Dinklage; now the battle is over AC/DC and Ozzy Osbourne. Some things never change; America still graduates more assholes, morons and illiterates than any other country on earth, and heavy metal still sucks!

C.F. Riggs
Pinole, CA

My friend and I are probably the biggest Ozzy fans on earth. My constant preoccupation with His Ozzness has so far cost me one girlfriend, my father's love and my sanity. God bless Randy Rhoads.

Ken Rossfeld
Medford, MA

At least you don't see Ace Frehley jumping around stage like he has a pole up his ass like Angus Young does. Bon Scott and Brian Johnson sound like they just got done gargling with razor blades. Kiss has more talent than AC/DC will ever have.

Daniel Urton & Mike Horseman & Glen Burnie
Baltimore, MD



It never fails. Each and every month your staff seems content with printing bullshit. We would like to read reviews from people who were digging the show and not their noses. You're sinking fast.

Kenny Nault
Honolulu, Hawaii

You want to know why your competition has copied you? The other magazines are realizing that **Hit Parader** is America's only rock magazine. It towers over all others. They think that if they use your material, they will do better. **Hit Parader** is number one.

Drew Shanefield
Havertown, PA

The photo of Rob Halford of Judas Priest in a recent **Hit Parader** sure looks like Kelly Freas' monster on the cover of Queen's **News Of The World** album. Too bad, Rob, where were you when Queen could have used you as a mascot on that tour?

Kenny Keyorski
Jedburgh, Saskatchewan

I had to write in and thank you for your continued coverage of AC/DC. A certain other rock (so it calls itself) mag is still treating the world's Number One band like a joke. I can't tell you how great it is to see you regularly featuring AC/DC, and I thank you for that.

Carolyn Crow
La Mesa, CA

I love sexy David Lee Roth. Happen to have any nude pinups?

Carolyn Scott
Columbia Heights, MN

A complaint. Why must various assholes start fights at rock and roll concerts? All they do is ruin it for everyone else. I counted 17 fights at Judas Priest before I stopped keeping track. These mindless idiots don't deserve to see such high-quality performers as Judas Priest. Real rock and rollers do not start fights at concerts. They fight after the concert, then beat up on new wave freaks. Rock and roll is being criticized a lot these days and you jerks who like to fight are just one more reason for criticism. Get serious or get out!

Uncle Buck
Jemez Springs, NM

Brett Greene
Las Vegas, NE

Pei-Lin Yu
Albuquerque, NM

Scott Herman
Augusta, GA

Anonymous
Ft. Meyers, FL



Led Zeppelin: They didn't have to use Ozzy's pranks to become popular.

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JOURNEY

by Andy Secher

Part Two Of A Four-Part Journey Series: Keyboardist Jonathan Cain.

Journey's Jonathan Cain has a problem. He swears that the only way he can relax is by working harder and harder. "I really love what I'm doing," the tall, slim keyboardist/guitarist/songwriter exclaimed. "My music is a big part of my life, of course. But it's something more than work to me; I enjoy every part of it. I've recently gotten into production (he produced wife Tane Cain's debut album), and now that I can write, perform and produce adequately I'm virtually free to do whatever I want musically."

Cain is Journey's newest member, having joined the band in 1981 prior to the recording of the group's multi-platinum monster, **Escape**. He was far from a newcomer to rock and roll, however, when he was asked to join the Journeymen. He had already released a solo album entitled **Windy City Breakdown**, which he now dismisses as "something I'd prefer to forget about," and had worked for a number of years with the Babys.

"I loved the Babys," he said. "John Waite was a brilliant songwriter and a great performer. But things just didn't happen for the band. It just so happened that the Babys

had been asked to open a tour for Journey at the time when Gregg Rolie decided to split from the group. Evidently, he watched us every night and at the end of the tour he recommended me to be his replacement. I had gotten to know the guys in the band, especially Neal Schon, pretty well by then, but it wasn't an easy decision.

"Actually, at first I considered turning down the offer," he added. "I was very committed to the Babys, and I thought the band was destined for great things. Right after Journey approached me with their offer, I went to John Waite and spoke to him. He said, 'Grab it man, I don't know if there's gonna be any more Babys.' As it turned out, he was right. He was considering a solo career, and I took his advice and accepted Journey's offer. Of course, I'm very glad I did."

Cain's addition to Journey proved to be the ingredient needed to transform the band into one of the most successful bands in the world. While Jonathan dismisses his contributions with a self-effacing, "the guys would have been huge anyway," guitarist Neal Schon described Cain's addition as "the best thing



Tane Cain (left) on husband Jonathan: "I don't know if it was love at first sight, but he did make quite an impression."

to have happened to this group.

"Jonathan brings a very special quality to the band," Schon continued. "He has a golden touch as a songwriter. He can write ballads, and he can write rockers. He has a wonderful melodic feel. He's also a great guy," Neal added with a smile. "Even if this band was to break up tomorrow, Jonathan and I would remain friends for the rest of our lives."

Another of Jonathan's strongest supporters is his wife Tane, who recalls their first meeting: "I was playing some music in a band," the willowy blond explained. "He came up to me and said, 'You need another keyboard player.' With that he sat down and started playing these beautiful melodies. I don't know if it was love at first sight," she laughed, "but he did make quite an impression."

Jonathan merely shrugs at the complimentary remarks of his associates. "Ah, they're just try-

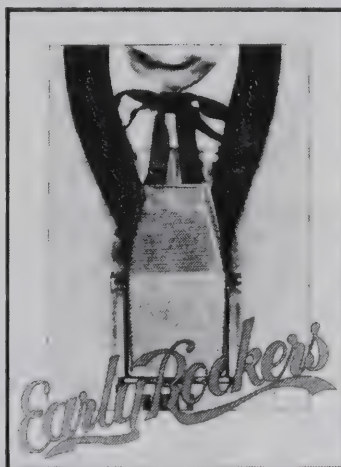
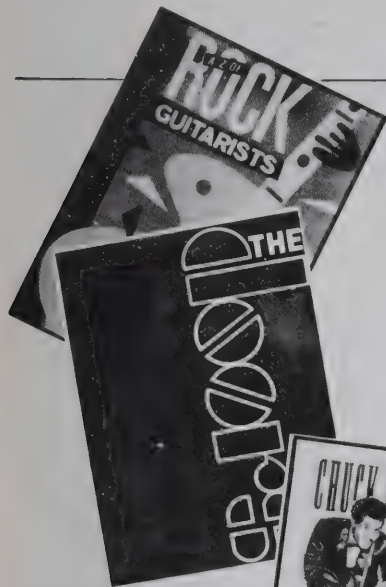
ing to make me look good," he joked. "They think maybe I'll pick up the check at dinner or something. Actually, I'm very pleased that the people I work with appreciate what I do. That's not always the case in a lot of bands. But Journey has some very special people in it, and that quality comes across in our music."

"We care about the music we make and we take a great deal of pride in it," he continued. "It's very rewarding when millions of people reward your efforts by buying your music, but that's not our primary motivation. We want to make the best music we can. That's why on **Frontiers**, for instance, we tried some new ideas. We broke away from the formulas that made us successful with **Escape**. We didn't want to take the easy way out. We want to work hard for our success," he laughed. "That's the only way I could enjoy it." □

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Heavy metal happenings

by Andy Secher

To commemorate the one-year anniversary of Heavy Metal Happenings, we decided to once again dip into our reader mail bag to see what you have had on your mind over the last few months. Some of the letters are outrageous, some are funny and others are interesting — but we've loved every one of them! Thanks to all of you for making Heavy Metal Happenings a big success. And keep those cards and letters coming.



One of our more sensitive readers thinks the Scorpions are clowns.

Hey Secher,

Hey man, you may not know it, but you're a dip-shit. You keep writing about all these no-name bands in your **Happenings** column. Do you think anyone really cares about that freaky Ozzy Osbourne or those clowns in Scorpions? They all disgust me. In fact, all heavy metal performers are vile. You should feature more articles on people like Boy George of Culture Club or those darling boys in Duran Duran. Those are the bands that are hip.

Smarten up,
Vivian L.
Los Angeles, CA

Dear Vivian,

I'm not going to get into a verbal war with you about the merits of heavy metal. I've learned that if someone chooses to close their mind on a subject they're usually impossible to communicate with. All I can say is that if you don't enjoy reading about Ozzy Osbourne or Van Halen, then perhaps, you shouldn't read **Heavy Metal Happenings**. Our readers like stories about rock and roll performers — you, on the other hand, seem more interested in posers. I'm sure that someday there'll be a column for you — it'll probably be called **The Wimp Report**.

Dear Andy,

I have a dream that one day I'll get to meet the guys in Def Leppard. They're the best band in the world. They're also real cute. I'd love to get to know Rick Savage or Joe Elliott a lot better. Have you ever met either Joe or Rick? If you have, what are they really like?

Sincerely yours,
Becky K.
Duluth, MN

Dear Becky,

Yes, I have met both Joe and Rick, and they're both very nice guys. The first time I met them was at a party for AC/DC in New York. Def Leppard had opened the show, and all five guys in the band arrived at the party early to enjoy a few beers and a couple of sandwiches. I had a chance to talk to all the band members for quite a while and found them to be witty, interesting and totally committed to their music.

Dearest Andy,

I've been reading your stories for a long, long time in **Hit Parader** and I feel like I almost know you. In fact, I'd like to get to know you better. Why don't you publish your picture in **Hit Parader**?

Thanks,
Candy T.
Palm Beach, FL

Dear Candy,

I appreciate your interest in me, but my job is to write about rock performers, not make myself famous. However, I promise that if you send me your picture, I'll send you mine — you won't be disappointed.

To Mr. Andy Secher,

I love Kiss. I have all their albums (including the four solo records) and have attended five of their concerts. I saw the band recently, and while they were very good, I was very disappointed to see that Ace Frehley wasn't in the band. I've heard all sorts of rumors as to why Ace left Kiss, but I was hoping that you could give me the final word as to why the Space Ace left the greatest band in the world.

Long Live Rock,
Rick P.
Syracuse, NY



Fin Costello

Black Sabbath's Geezer Butler (left) and Tony Iommi: Are they Satan worshipers?

Dear Rick,

Ace wasn't able to be with Kiss on their most recent tour due to health problems stemming from an auto accident he had shortly before Kiss went on the road. According to Kiss bassist Gene Simmons, Ace is still a part of the band and should be recording with Kiss when they go back into the studio in the fall. Ace has remained surprisingly quiet about the situation, however, and stories are still circulating that he's trying to put together his own band and leave Kiss permanently.

Dear Mr. Secher,

Don't we have enough problems in the world without you helping to promote Satan-worshipping bands like Black Sabbath? My son went to a Black Sabbath show recently (against my wishes, may I add) and he returned talking about war pigs and children of the grave. How disgusting! I was horrified. The next day, at my weekly canasta party, my girlfriends and I decided that we should do something to stop such filth. We recommend that

you put more articles on God-fearing people like the Osmonds in your magazine instead of devil worshipers like Black Sabbath.

Truly yours,
Mrs. Ernestine W.
Mink Leg, WY

Dear Mrs. W.,

Instead of spending time at your canasta parties, planning ways to get the Osmonds into Heavy Metal Happenings, may I recommend that you try listening to a Sabbath album? I can virtually guarantee that you won't be possessed by the devil. In fact, you may even enjoy it. If I could be so bold as to make a recommendation, try Master Of Reality or perhaps Heaven And Hell. Admittedly, Sabbath's brand of metal mayhem isn't for everyone, but you should know what you're attacking before you get carried away. As one-time Sabbath vocalist Ozzy Osbourne has said, "That band never praised the devil. They only exposed a darker side that lives in us all." □

ATTENTION ALL



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SLY STONE

A FUNKY SITUATION

by Calvin Banks

Legendary Rocker Still Wants To Take You Higher.

Few people in the history of rock and roll have ever possessed as much charisma as Sly Stone. How many others have stood in front of 500,000 fans, mesmerizing them with his chant of "I want to take you higher"? Who else had created music that stands as a formative seed in the development of everything from hard rock to disco? And who else has survived enough brushes with the law, hostile promoters and irate fans to fill what Sly himself called, "one long, long book"?

This year marks a new beginning for Sly, however. Following what has been a nine-year touring hiatus, he has once again hit the road in support of his new album **Ain't But The One Way**. Sly admits it feels great to be back. "I haven't toured in a long time. I just got tired of the road when Sly and the Family Stone were touring, so I decided to retire. Then I got tired of being retired so I'm back working — it's as simple as that."

Back in the late-'60s and early '70s Sly and the Family Stone were one of the biggest bands in rock. They performed at the Fillmore, headlined at Madison Square Garden and, of course, supplied the legendary Woodstock Festival with what might well have been its most electrifying performance. Yet, despite the success and adulation, Sly began to self-destruct. He began showing up late for gigs — if he showed up at all — and reports of his problems with drugs and

booze filled the rock gossip mill.

"When I first put Sly and the Family Stone together, we were just kids out of college. We had people who were booking us who really didn't know what they were doing. I'm not saying that some of the blame wasn't mine — I was a pretty high-strung person — but they were booking us into three places in one evening. Now, even Superman would have trouble keeping up with that schedule. I had to sign bonds guaranteeing that I'd show, and when I couldn't it cost me \$20,000. That's a pretty harsh lesson to learn.

"The promoters would say to me, 'Sly, if you don't show up on time, you'll never work in this city again.' Now, I was a pretty no-bullshit kind of guy, so my reaction would be, 'Hey, screw you!' That led to quite a few problems with promoters. But then I realized that my number one priority was to the kids who may have shelved out their last buck to get tickets to the show. That's why I'll never miss another gig in my life."

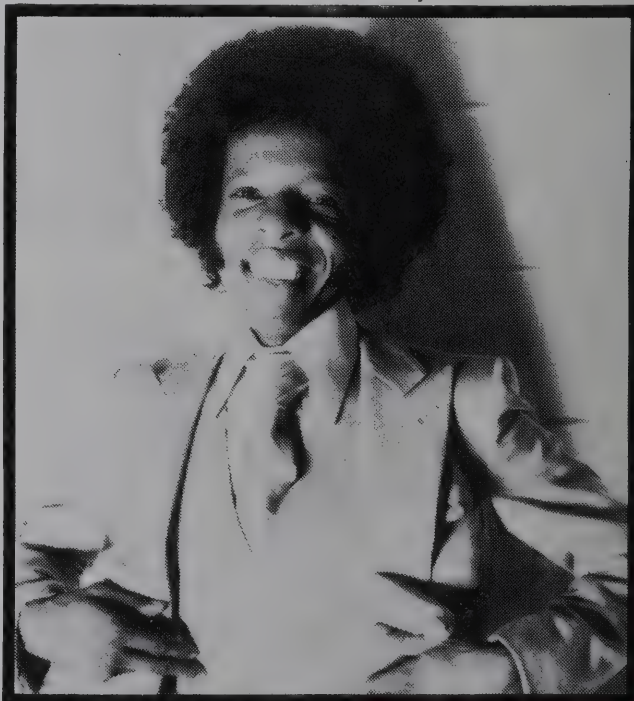
Sly's return to the music scene has been slow and steady. Instead of trying to play mammoth arenas again, he's broken in his new band and music in clubs around the East Coast. His band, a Chicago group called the One Eyed Jacks, have provided Sly with his strongest support since the demise of the Family Stone. "They're real strong," Sly says. "They were a band before I met them, and when we start-

ed to play together, it sounded right; it was tight."

Despite his more mature attitudes toward his music and performances, Sly can't always avoid a bit of trouble. A few months ago a van he was riding in, which happened to be owned by ex-Parliament leader George Clinton, was stopped by a Midwestern police officer who suspected that drugs were present. "Those dudes really had some problems," Sly joked. "I was clean, and they knew it. I don't really blame them. They recognized me, and I guess because of my past they decided that they should investigate the van. Of course, they found nothing. Hell, I don't even smoke grass — it makes me hoarse. The

only reason they stopped the van was because it had a headlight out. Problems like that are something I'm always gonna have to live with."

It's not that surprising that the highway patrol had an eye out for Sly, who's admitted to "going as fast as I can when there's a stretch of open road." A speed freak (the automotive kind), Sly has recently purchased his dream car, and hopes to one day become a professional racer. "I just bought a Jigger," he said with a grin. "It's a car designed by the same guy who built the space mobile for the moon. It's just incredible. Maybe I can use it to get from one gig to the other. As fast as that thing goes, there ain't no way I could be late." □



Sly Stone: "Hell, I don't even smoke grass — it makes me hoarse."

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VAN HALEN



"If you see somethin' you like — go for it, Jack!"

Trouble in Paradise

by Andy Secher=

L.A. Rockers Return To Studio Amid Controversy.

It was a cool spring day in New York City and David Lee Roth was out for a stroll. Now, make no mistake about it, when DLR goes for a stroll, it just ain't like a stroll by anyone else.

Decked out in a pair of white boots that came to mid-thigh, skin-tight black jeans and a baby blue shirt that practically glowed in the dark, as Dave bopped down Fifth Avenue, every head turned to stare at what Dave himself labeled, "one mean piece of work."

"Check it out ladies, check it out," he mumbled as a group of admiring young females descended upon him. "Do any of you know where I can find a book on the Kama Sutra?"

Roth asked as he flashed a million-dollar smile at the gathering throng. "I've got to raise my cosmic consciousness this afternoon. Would any of you ladies care to help me out? I'm just a guy 3,000 miles from home. All I want is a little affection. That's not too much to ask, is it?"

When Dave's baleful-eyed approach failed to muster the desired results, he continued his walk, rapping about the different approaches needed to successfully deal with women around the globe. "New York women are the best," he growled. "They play hard-to-get sometimes, but they're pretty straight-forward once you get to

know 'em. Women out in L.A. are real independent. You can wine 'em and dine 'em, but they'll walk out the door on ya if they don't like your vibes. A lot of places in the Midwest are so strange. They don't get that many bands comin' through town, so they treat you like you're a head of state or something. You spend a few weeks touring there and you can really begin to believe that you're somebody important — you've got to be careful.

"We've always been able to do what we've wanted when we've wanted. When we can't there's gonna be trouble."

"Women in this country should learn something from girls in the Pacific Islands. That's where I got my first taste. I was about 13 or 14, and this beautiful island girl in Tahiti just came up to me, took me by the hand, and brought me to her place. That's the way it should be everywhere. If you see somethin' you like — go for it, Jack! I don't care if you're a man or a woman; the rules are the same. What we need in the world right now is more love and understanding. That's what we try to bring with us whenever we go on tour. I like to think I leave a little of my love wherever I go."

It's hard to take Roth's sex-starved preachings very seriously. As he sat bare-chested in his hotel suite after his afternoon constitutional, he seemed preoccupied with what he termed "the pursuit of the perfect American female." Despite his macho swagger, however, Roth swore that he "honestly admires and respects women," but quickly added that he respects them even more when "they know their place — under me."

"Women are my hobby," he says with a grin. "Every man needs something to keep his hands busy. I don't have a guitar like Edward, or a bass like Michael to play with, so I have to find some friends. I seem to make friends very easily," he added with a laugh. "I guess it's a talent I have. It's something I always was able to do — it really doesn't have that much to do with being in a rock and roll band. I had plenty of friends long before I joined Van Halen. Women just seem to sense that I'm a real friendly sort of guy."

"I don't keep records, but when we go on the road, especially to other countries, I feel like I'm sort of a goodwill ambassador of the United States. It's my duty to meet as many of the natives as I can, especially the females, and impart

of myself. A lot of people think that a Van Halen tour is just one long orgy with a few stops on stage in between. Well, let me tell you... they're right! We like having a good time wherever and whenever we can. Hell, if I wanted to be serious, I'd have joined the Boston Symphony."

Barry King/Starfile



Lord Of The Thighs Eddie Van Halen: "It was pretty stupid of me to get hurt, but, thankfully, things turned out pretty well."

In light of Van Halen's recent track record, it seems that Roth and compatriots Eddie and Alex Van Halen (on guitar and drums, respectively) and bassist Michael Anthony will keep the good times rolling for a long time to come. With the recent completion of their "Hide Your Sheep" world tour (which saw the band play throughout South America, Japan and the good ol' U.S. of A.), and the platinum-selling success of *Diver Down*, the VH rock and roll machine remains the most powerful force on the American music scene.

While many critics initially jumped on Van Halen for their dependence on "cover" tunes on *Diver Down*, as that album scaled the heights of chartdom, the band forced many of their detractors to

eat their words. "Why should we write songs when there are so many great tunes out there?" Michael Anthony asked. "Just because some people don't appreciate our version of *Dancin' In The Streets*, for instance, is no reason to knock our creativity. It isn't the songs as much as what you can do with them," he

added with a laugh. "We just Van Halenize everything we touch. When we play live, the people aren't sitting out there asking themselves, 'Gee, I wonder if they wrote that song?' They just want to party, and so do we."

The band's recent six-month road "party" was one of the most successful concert tours of the year. During a time when many bands were scared to even venture out on the road, and others played before half-full houses, VH packed 'em in from coast to coast. "They're a phenomenon," one eastern concert promoter exclaimed. "They could have played some of those halls for a week straight and packed the place every night. They're an incredibly exciting live band — and they have an unbelievably loyal

DLR: "I'm one mean piece of work."



audience. They put on what might well be the best show in the business."

One of the main reasons for Van Halen's ever-growing appeal is the lionine attraction of ol' Dave Roth. With his split-legged leaps, stage-length dashes and flowing blond tresses, DLR exudes what one female admirer called, "an animal intensity." Of course, balancing Roth's outrageousness is the nimble-fingered guitar work of Eddie Van Halen, regarded by many as the greatest rock guitarist on the scene today. With his silicon-slick lead runs and powerhouse chords serving as the backbone of the band's "big rock" sound, Eddie has emerged as a perfect foil for Roth's zany antics.

"We're successful because we have such distinct personalities," Eddie explained. "Michael and I tend to be more quiet and into the

Jeffrey Mays



Van Halen (left to right): Michael Anthony, David Lee Roth, Alex Van Halen, Eddie Van Halen.

music. We're both married, and that's been a steady influence in our lives. Alex likes to have a good time, and he certainly does. He can party all night and still be in great shape for the show the next day. I don't know how he does it, but as long as his fun doesn't affect his performance, more power to him. Then we come to Dave. He's in a class all by himself. He likes to say that he can do things four times as fast and four times as often as anyone else — and he's probably right. He's really our leader, he's our frontman."

While Roth serves as the band's fearless leader, the VH steamroller was almost forced to a halt a few months back when Eddie suffered a hairline fracture of his wrist. The accident, which occurred while the band was "horsing around" in their hotel room, forced the group to cancel tour dates for

the first time in VH's history. In fact, Eddie's injury almost threatened to terminate the entire tour.

"I was very lucky that the break was to my left hand instead of my right," Eddie said. "If it had been the other way around I probably would have been sidelined for a couple of months. It was a pretty stupid move for me to get hurt but, thankfully, things turned out pretty well. We had to postpone two shows up in New York, but we were able to reschedule them and I don't think anyone was too disappointed. The accident has made me much more aware of how quick this can all come to an end," he added. "It's made me appreciate being able to play without pain that much more. It bothered me throughout the American part of the tour, but by the time we went to South America in February, the pain had pretty much gone away."

At the end of that South American jaunt, the band had planned to continue their road sojourn in Europe. But a call from their record company indicated that the band should cancel future tour plans in order to return to the U.S. and record a new album. "We wanted to be able to release a Van Halen album during 1983," a record company source said. "If the band continued their touring plans, they obviously would have no opportunity to record until early next year. We thought it would be best for both Van Halen and the company if the band went into the studio and produced a new record."

Understandably, the band wasn't thrilled with their tour being interrupted by a record company dictum. "We usually do what we want," Roth stated. "That's part of the band's appeal. We're the guys who you always wanted to be. We

don't have to cut our hair or wear a suit. We've been able to always do what we've wanted when we've wanted. When we can't do that, there's gonna be trouble."

While Van Halen's return to the recording studio has yet to produce the promised "trouble," Van Halen is currently deciding on the direction to take on their new album. Michael Anthony stated that the group might want to cast aside the "experimental" nature used on *Diver Down* in favor of a more direct, hard rock approach. In contrast, Eddie Van Halen has said that he may want to try to inject a "more jazz influenced sound" into the VH arsenal.

Another possibility for the band is releasing a live album, an option that had been considered prior to the start of their most recent tour. "We originally planned to record a whole bunch of tunes on this tour," Michael Anthony said, "not just the standard Van Halen numbers, but a lot of things that we hadn't put on record before. We thought it would be fun, because it would allow us to put different numbers in the set from time to time."

"When Edward broke his wrist, that idea had to be shelved," he added. "We still have most of the tapes from the early dates, but once he got hurt, we knew we weren't going to sound our best on stage. In fact, we went back and listened to some of those tapes and they're great, but we're just not sure exactly what we want to do with them. I'm sure there'll be a live Van Halen album some day, but I don't know if now is the right time. We may just want to go back into the studio and see what we come up with. Going in and winging it has always worked for us before."

Winging it in the studio has always been something of a VH trademark. Between forgetting song verses — as on *Oh, Pretty Woman* — and making up tunes on the spot, the band has proven that a group doesn't need to spend millions of dollars, and months of time, in order to produce an entertaining album.

"Hell, if you can't get a song right the first time you play it, you might as well forget about it and move on to something else," Roth related. "We're never gonna be confused with a band like Fleetwood Mac when it comes to working in the studio. We believe in going in, getting an idea and playing it. Making it spontaneous keeps it exciting. When you plan rock and roll too much it begins to sound like garbage. We make our music like we live our lives — we just go with the flow." □



Loverboy (left to right): Mike Reno, Paul Dean, Matt Frenette, Scott Smith, Doug Johnson.

Loverboy

playing to win

Canadian Rockers Keep Their Platinum Powered Sound In High Gear.

by Ellen Zoe Golden

I've always used the term 'Loverboy' as a sarcastic put-down whenever a guy tried too hard to come off like a stud, so naturally I was skeptical when the word came down to write an article on the five Canadian lads who chose that moniker to tag their rock and roll unit. When Mike Reno, lead singer of Loverboy began this interview in a Vancouver recording studio, I gave him the chance to speak for himself.

"We all have girlfriends that we date, so we all keep pretty sexually active," he confirmed. "We're Loverboy — how could we not?"

"Ahh!" this writer thought.

"No, we took the name Loverboy with tongue in cheek," he continued. "Everywhere you look, you see so much glamour — woman's glamour. We thought we'd reverse it and call ourselves

Coverboy, but we wanted to take that one step further. We're not saying we *are* loverboys. It's all tongue in cheek because we go on stage, sing honest songs and sweat. People who understand that are the people we relate to. Most everybody understands it, so it's kind of nice."

Actually, Reno is oversimplifying Loverboy's popularity. It's not every day in the music business that a band puts out two albums — a self-titled debut and **Get Lucky** — and then zooms onto millions of turntables based on four hit singles — *The Kid Is Hot Tonight*, *Lady of the Eighties*, *Turn Me Loose* and *Workin' For The Weekend*. Reno, Matt Frenette, Doug Johnson, Paul Dean and Scott Smith have a sound they consider fresh. Apparently, concert-goers do, too: Loverboy has gone from opening spots to headliner status in just three short years.

"We always shoot for the top," Reno explained. "We've created an

entity and now we *are* Loverboy. We take a song idea, then we record it and we *become* the sound. We wanted to make sure our sound was competitive with the Bob Segers and Bruce Springsteens. We wanted to be right there — not by comparing our music to those other artists — but by delivering a big concert sound.

"I love the way the guys in Loverboy play. They play real hard, and they play real accurate. They also play loose. And everybody plays their instrument well. We simplify it all; we don't play too much. It's not that we can't — it's just that we don't want to."

With that formula engraved into two commercially successful records, Loverboy have further refined their technique on their most recent LP. The album finds the band expanding upon their romantic fantasies and realities. *Queen of the Broken Hearts* revolves around a girl who thinks



Mike Reno: "We don't like politics, but we like romance."

it's amusing to break people's hearts, while *Strike Zone* takes aim at everyone's most vulnerable emotion — love.

"We don't like politics, but we like romance," Reno said, defending his group's sentimental stance. I suggest that attitude could be risky in a male-dominated rock biz, where the most popular heavy metal lyrics sing of putting women down.

"There's five of us, so four of us can hold the woman down," he joked. "We have a kind of tough approach, but we are also sensitive. We admit to some fault when we sing a song about a relationship breaking up. We say, 'Let's not be enemies, let's be friends.' That is a sensitive approach because some guys say the woman was wrong and that she was the worst. The you-really-screwed-me-up-and-I'm-really-mad-at-you kind of attitude. We just say, 'I hope you're with me when it's over. I hope we are still friends.'"

According to Reno, Loverboy structures their song scenarios according to real-life situations. When that's not appropriate, the band pens lyrics that "are little

dreams or ideas we have made up. Take *Lady of the Eighties*," he posed. "It's about seeing a girl across the room — Dudley Moore-style — and then watching some other guy go up to her. She leaves the party with him and that's where I start yelling, 'You better leave her alone.'"

Turn Me Loose, from *Loverboy* was conceived from an experience Reno encountered when he realized a certain relationship was finished. "I needed some freedom when it was over. I needed a change. So, the song is a cross between fantasy and realism."

Their new album finds Loverboy similarly obsessed, yet the band has forged into at least one new musical style. Most of the LP is quite uptempo, yet *It's Never Easy* is a little twist on a proven theme. The tune is the first Loverboy ballad ever to cut vinyl.

"What that song says is that it's never easy when you fall out of love," Reno said. "There is so much sadness and sorrow. Even if it is a good idea to break up, it still isn't easy."

"This is really a tough ballad. It's

pretty and it says something nice, but it is really strong. We play *It's Never Easy* like heavy metal. It's one of those things that meets in the middle — it's strong, but really pretty."

Reno realizes that hard rock bands can have success with ballads — Foreigner recently had a hit with *Waiting For A Girl Like You*. Other parallels can be drawn between that group and Loverboy, most notably the charges of being a 'faceless' band. Does Loverboy feel any fear in being thrown into that critically lamented category?

"We all have girlfriends that we date, so we keep sexually active."

"Do you know what the comparison really is?" Reno asked. "It's not that we sound like Foreigner or look like them; it's because we do business like them. If somebody says we're like Foreigner, that's great, because they are one of my favorite bands. We don't sound like them or look like them, but maybe we are starting to be as successful as them, and that is a compliment. It's not a putdown."

"If people think we are faceless, great. That means we can sit in a restaurant and nobody will know us. I don't think we are faceless because I am always stopped by people that recognize me. As the group gets older and our audience gets to know us, we become more recognized. That's life. Next year, they'll know us a little better and pretty soon we won't be so faceless."

With fame having that terrible reputation for disappearing unexpectedly, Loverboy doesn't seem to be too concerned with fickle public tastes. Currently, they're riding a cresting wave of popularity, and it looks like the next wave could be even bigger. But songs like *The Kid Is Hot Tonight* prove they are aware that tomorrow could find them in the cut-out bins.

"This business gets a little hairy, especially if you are not really popular. You just get shoved right aside. From one standpoint, the kid is really hot tonight, but where will he stand tomorrow? As soon as you are not the most popular thing, you just get walked all over."

"I don't really care what happens in the future," Reno concluded. "We never think about it, but it is definitely out there. If I am out there doing my best, that's all I can do, you know? So far we've been very fortunate 'cause people like us. We're doing what the masses seem to like. We're pretty regular guys." □

Lynn Goldsmith

That's Unbearable!

OZZY OSBOURNE

David McGough/DM



Celebrity rate a record

We caught up with Kiss' Paul Stanley one recent afternoon during a breather in Kiss' 1983

concert tour, and asked him to rate some recent releases. We presented him with a pile of 45s and asked him to pick out the ones he wanted to listen to. These are his first impressions.

KISS

Breaking Us In Two, Joe Jackson

The beginning sounds like *Day After Day* by Badfinger. Nobody sounds like Joe Jackson. It's kind of like cocktail music for the younger generation. It's nice, but I know rock and roll isn't supposed to be nice. A new category — contemporary cocktail music.

Love My Way, Psychedelic Furs

It might be fun to dance to, but I don't know that I would listen to it at home. It's not something I would pick apart. It's more atmosphere than anything I would listen to for a guitar riff. It's nothing I can sink my teeth into.

She's A Runner, Billy Squier

I like Billy Squier a lot. I've always liked Billy, even when Piper was still together, and he's only gotten better. He does what he does real well, he sings real well and writes good songs. He's one of the few people I listen to, and I don't listen to much. He has roots I can relate to; he always has some Zeppelin, Stones and Who in there. To me, if you've got that, you're set. But this is not one of my favorite songs.

Scarred For Life, Rose Tattoo

I'd rather hear AC/DC. It sounds like the stuff AC/DC did when Bon Scott was still with them. It's a good title, but I don't think the material is strong.

I Really Love You, George Harrison

That's a remake of an old song. It's awful. Sometimes I wonder what possesses somebody to do something like that, especially George Harrison. I guess he was short a song.

White Wedding, Billy Idol

I like Billy Idol. There's obviously a little Jim Morrison in there. There's not a ton of guitars. It's good, it's produced well, and it's got a dark quality to it.

Mr. Roboto, Styx

Some of the stuff they've done I've liked, but this is one of those things I have trouble relating to. It doesn't do anything for me. There's not a lot going on during the track, so it made me listen to the lyrics. But I didn't get anything from the lyrics either. Maybe the concept works in total, but I don't understand it.



Kiss' Paul Stanley: "If you don't have balls how can you understand rock and roll?"

The Things That You Dream, Randy Vanwarmer

I don't know this guy, so I can't say I like him. I hate the record. I don't know who has any use for songs like that — I certainly don't.

For You, The Anti-Nowhere League

I hate stuff like this. There were a million bands doing this at CBGB's. At least the Ramones did it with humor. To me, it's not enough to do something with conviction, you have to do it well. Just because you have something to say doesn't mean you can play music. Just because you're defiant doesn't mean you can do this well. All it's good for is hitting heads.

Little Too Late, Pat Benatar

I like Pat Benatar, and Neil Giraldo is a great guitar player. Once in a while it gets too formulaic; a lot of her stuff is predictable, but good. I don't like this in particular. She's good, I'm just not that crazy about this song. It's not balls-to-the-wall rock and roll, but when it works, it works well. The thing with most female rock people is that they're unconvincing. Many are a parody of male rock stars. Women rock stars haven't established an identity. A lot try to mimic the man's point of view, like picking up someone in a bar. I'm not interested in a woman's point of view here. I'm not crazy about a woman coming out on top. Let's say I hate women performing rock and roll. If you don't have balls, how can you understand rock and roll? □

Record reviews

by Roy Trakin

DEF LEPPARD

Pyromania

THE MICHAEL SCHENKER GROUP

Assault Attack

Pyromania. Assault Attack. Comin' Under Fire. Rock You To The Ground. Hit Parade readers will recognize these two as the Real Thing. Straight-ahead ramalama crunching guitars. The Cozy Powell Double-Fisted Appreciation Society. In which the British love of the blooze bludgeons them into another animal altogether.



Now, don't get me wrong. I enjoy heavy metal as much as the next person. I even got off playing a little air guitar to these two discs. Def Leppard's *Pyromania* and the Michael Schenker Group's *Assault Attack* are a tribute to what a producer's art heavy metal has become. Mutt (AC/DC, Foreigner) Lange provides young Leppard with layers upon layers of sound until solid waves drown out all but the jagged edges of Phil Collen, Steve Clark and ex-member Pete Willis on guitar and Joe Elliott's high-pitched vocals. But, as befits Leppard's climb up the charts, the boys begin to show they can stretch out for relatively tuneful numbers like *Photograph* and *Too Late For Love*.

Def Leppard has youthful exuberance, and they wear their influences proudly — Led Zeppelin, of course, Rainbow, Ozzy, Judas Priest. But what do they offer that those bands don't? Do they merely reaffirm the tradition once more, echoing the clichés, the rituals, the preening, the fantasy? The answer, of course, is yes, and that is their particular triumph. Rock and roll demands fresh blood, and Def Leppard's perspective speaks to a new age of whirlybird helicopters



(dig the *Apocalypse Now* intro to *Die Hard the Hunter*), video games (the synthetic noodling that opens *Too Late For Love*), flamethrowers (*Comin' Under Fire*) and violence (*Billy's Got A Gun*). Def Leppard's got the chops for great things, and they're still young, but sooner or later, their beloved influences must be left behind.

The Michael Schenker Group seem like veterans by comparison, representing years on the heavy metal circuit in such bands as UFO, the Scorpions and Rainbow. Even more surprising that this LP is more than a tired journeymen's product, but a crisp, no-nonsense showcasing of German-born Schenker's third-hand Cream (by way of Ritchie Blackmore) guitar riffs, which snap, crackle and pop like fresh cereal. OK, OK, nothin' original, but as soon as Graham Bonnet stops wailing for a moment and the band launches into an instrumental barnburner by the unlikely name of *Ulcer*, well, even German heavy metal guitarists are allowed their moment of rock glory. Like anything else, there is good heavy metal and bad heavy metal ... These two LPs fall somewhere in between.

STYX

Kilroy Was Here

These veteran heartland FM rockers have seen the future and they don't like it. Robots have replaced real people and everyone is listening to Devo. It's enough to make a journeyman arena-rock outfit cry — or quickly change directions. Time to haul in the vocoders



and video cameras. And howzabout a concept album while we're at it? It's so new wave. Totally different head from heavy metal. Totally.

Don't fret too much, Styx fans. Beneath those cheesy, Devo rip-off masks and high-tech imagery lies those patented soaring harmonies and rippling guitar solos. *Kilroy Was Here* covers its distaste for modernism in a cynical, pseudo-nouveau exterior, as the sound slyly mimics what the lyrics put down. The plot, which revolves around a moral-majority type who wants to outlaw rock and roll, puts some pretty distasteful sentiments about the music into the mouths of its various characters.

Conceived by keyboardist/vocalist Dennis De Young, who plays the title character, *Kilroy Was Here* evinces all the expected conservative, anti-technology hippie philosophy, but its dark side

reveals a cynicism rivaled only by Pink Floyd's *The Wall*. *Mr. Roboto* uses the electronic cadences of modern pop to poke fun at it while *Heavy Metal Poisoning* satirizes that idiom. Styx seems to want their cake and eat it, too. They're right for trying to change with the times, but their nostalgia for an idealized past stands in their way. Styx's vision is pretty bleak, and their music's just plain pretty. AOR angst for stubborn progressives.

SOFT CELL

The Art Of Falling Apart

Right ... another ubiquitous British synthesizer outfit, with the inevitable moment of pop transcendence in tow and a seemingly endless supply of style and panache. Singer Marc Almond and multi-instrumentalist David Ball think in cinematic terms: their songs are conceived as narratives, with the music as an accompanying soundtrack.



Since *The Art Of Falling Apart* doesn't have a hit like *Tainted Love*, many will write Soft Cell off as one-shot wonders. Indeed, if all we had to go on was the eight tunes on the regular LP, I might be tempted to agree. *Forever The Same* and *Where The Heart Is* point up Marc's touching vulnerability and nasal charm, while *Kitchen Sink Drama* display David's sense of wide-screen gloss as he hauls in an entire orchestra for ironic counterpoint to the campy soap opera.

But Soft Cell's genius comes through on a special, limited edition EP (included with the album) featuring a medley of Jimi Hendrix's *Hey Joe*, *Purple Haze* and *Voodoo Chile*. Like their bare-bones reconstruction of *Where Did Our Love Go*, these cover versions reduce a complex equation to its lowest common denominator, isolating the hook which makes the whole song click. The other side consists of a 10-minute, short-story song, *Martin*, based on the George Romero movie of the same name about a vampire in Pittsburgh. The boys have a future in scoring horror flicks. When Soft Cell have a strong enough concept, it can carry their music. When they don't, it's more like the title of this album. *The Art Of Falling Apart* is for rock structuralists and de-evolution fans.

DIRE STRAITS

Twisting By The Pool (EP)

THOMAS DOLBY

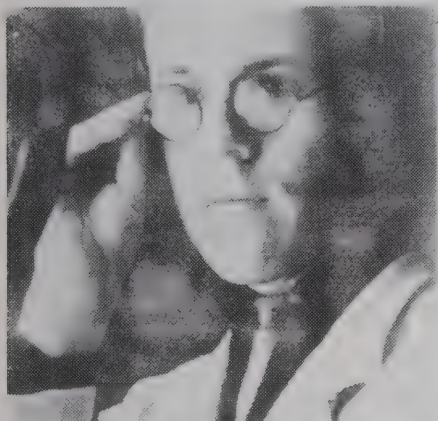
Blinded By Science (Mini-LP)

The "Extended Play" record, usually consisting of between three and five songs, not quite an LP, has been used by rockers to either stretch out



or fill the gap between releases. Dire Straits' *Twisting By The Pool* is a "dance" EP, a return to rock and roll basics after the elongated jams of *Love Over Gold*. Thomas Dolby's *Blinded By Science* is a testament to the prolific bent of its creator, who is not only a producer and synth whiz, but a video director to boot. Both discs could even be considered mere excuses for new products to show on MTV. Rock musicians must be primed for every contingency, y'know.

Perhaps the American flavor of Dire Straits' EP could be traced to the relative failure of *Love Over Gold* in the States compared to Europe. The title track and *Two Young Lovers* are typical Brit-takes on Chuck Berry while *Badges, Posters, Stickers, T-Shirts* is a lazy, tongue-in-cheek talking blues in the manner of Long John Baldry. Only the Dylan-like *If I Had You*, with its nod to Muhammad Ali ("float like a butterfly, sting like a bee"), succeeds in evoking the Stars and Stripes. 'S no wonder Knopfler's producing Jimmy's next album, issit?



Thomas Dolby showed on his debut, *The Golden Age Of Wireless*, he is a talent to be reckoned with. Not just another anglo-robot from the cool school, Dolby actually uses synthetic sounds as natural extensions of a song's emotions, so that *One Of Our Submarines* is like being inside *Das Boot*, and *Airwaves* positively bristles with electric atmosphere. Dolby, who played synthesizers on Foreigner's *4* and wrote Lene Lovich's *New Toy*, as well as directing videos for himself and others, may well be a renaissance man for the computer age.

LOU REED

Legendary Hearts

From the fare-thee-well sound of his latest album, it seems we won't have Uncle Lou to kick around much longer. *Legendary Hearts* continues *The Straightening* of Lou Reed begun with last year's breakthrough, *The Blue Mask*, as the

legendary ex-Velvet Underground founder settles into a life of domestic bliss.

But things aren't quite as calm as they appear in Lou's suburban Jersey lair. Even while *The Last Shot* celebrates going on the wagon, *Turn Out The Light* connubial contentment, and *Rooftop Garden* the joys of the hearth, Lou's demons are still lurking about. *Betrayed* deals with the destructive edge of monogamy, and *Bottoming Out* explores the mundane in the everyday.

If this is Lou Reed's finale as a rock performer, it would be a shame because *Legendary Hearts* boasts the best band he's fronted since his *Rock 'n' Roll* Animal heyday with duelling axemen Hunter and Wagner. Ex-Voidoid Robert Quine is indeed the finest guitar foil Lou's ever had, with a Velvets-influenced style that twists their drone into ruptured rhythms and slashing chords. Bassist Fernando Saunders is equally adept at



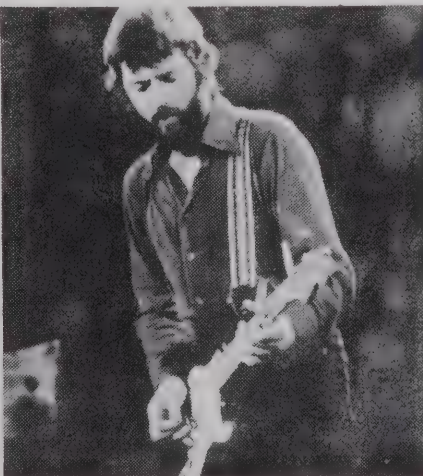
filling the spaces or creating new patterns and youthful drummer Fred (Material, Richard Hell) Maher provides muscular simplicity with his post-punk minimalism.

But this is not a party album, kids. *Legendary Hearts* is subdued, serious, reflective, mature. It is grown-up music that has survived the brashness of rock and roll to tell about it. In a language every bit as stirring.

ERIC CLAPTON

Money And Cigarettes

Ole Slowhand is back from a series of mishaps with what might be his most assured work since *461 Ocean Boulevard*. There's, of course, great guitar playing on *Money And Cigarettes*; Clapton even rips off some extended solos in addition to the throwaway riffs and subtle fills. This is no longer the mythic guitar hero from Cream, but a simple man at peace with himself and his musical abilities. But the relaxed groove on



Clapton's latest doesn't slip into boredom this time, thanks to the crystal-clear acuity of the high-tech Tom Dowd production.

The impressive part of *Money And Cigarettes*, though, is not so much E.C.'s exalted Strat, but his singing and songwriting — two aspects of Clapton's craft relegated to the background by most critics. The self-penned *Ain't Going Down* owes more than a passing debt to *All Along The Watchtower*, but what a choice to evoke, complete with a prickly solo that could well revive "Clapton is God" arguments. Elsewhere, *Pretty Girl* is pretty and *Man In Love* is lovely. Clapton's homey vocals seem to have achieved their comfortable identity almost by accident, but don't be fooled: singing that naturally don't come easy.

The band (boasting guitarists Ry Cooder and Albert Lee as well as legendary Memphis bassist Donald "Duck" Dunn) alternately cooks, cleans and makes the bed. There aren't any earth-shattering statements here, just a love of making music with roots. Money, cigarettes, rock and roll love. Sometimes you don't need anything else. 'Cept a black and white Strat.

THE RAMONES

Subterranean Jungle

After seven years and just as many albums, you'd figger Forest Hills' Finest would be recognized as more than jes' a one-joke novelty band. Just because the Ramones celebrate transient pleasures doesn't mean they are short-lived. *Subterranean Jungle* proves what some of us knew all along — dese brudders are part of the timeless tradition of Noo Yawk pop. They are the idiot savant sons of Spector's girl groups, the street-corner doo-wop gangs, Dion & the Belmonts' proud ethnic stance.



Bubble-gum producer Ritchie Cordell (along with engineer Glen Kolotkin) have organized the Ramones' monolithic wall-of-sound into a series of non-stop hooks — not only on sure-fire covers like *Little Bit O' Soul* and the Chamber Brothers' *Time Has Come Today*, but on Dee Dee-penned yooth anthems like *Outsider* and *Somebody Like Me* or Joey Ramone's loveplaints, *My-My Kind of a Girl* and *What'd Ya Do?* And I'm not even going to ask whether the irresistible guitar runs were actually played by Johnny Ramone. What difference does it make? Does it matter that Mickey Dolenz was replaced by a studio musician on *Last Train To Clarksville*? Great pop is great pop and *Subterranean Jungle* is that. The missing link between heavy metal and *Sugar, Sugar*. With lyrics like "I am just a guy who likes to get drunk/I am just a guy who likes to dress punk."*

This is a work of pure, unadulterated genius. Anyone who still doubts the Ramones are for real ain't welcome in my house. It's that simple. □

* Lyrics: Copyright ©1983 by Blue Disque Music Co.

RONNIE JAMES DIO

TOP BANANA AT LAST

by Andy Secher

Former Rainbow And Black Sabbath Vocalist Starts His Own Band.



Dio from left to right: Vivian Campbell, Jimmy Bain, Vinnie Appice, Ronnie James Dio.

"Black Sabbath's still taking swipes at me," the band's former vocalist Ronnie James Dio related with a touch of annoyance. "They're not man enough to do anything blatant — they're just doing little things they know will annoy me. That's the way Tony (Iommi) and Terry (Butler) work. For instance, on the *Live Evil* album, they listed me as Ronnie Dio. Now, that's just not my name. My name is Ronnie James Dio and they know that as well as I do. It's just their way of getting back at me for deserting a sinking ship."

Ronnie James Dio is not a man to harbor a grudge. Despite his harsh attitudes towards his former Sabbath mates, as he sat in a Los Angeles recording studio putting the finishing

touches on his album *Heavenly Diver*, his anti-Sab tirade was delivered in a little more than a whisper. "I have nothing against them," he insisted. "They just acted like children. I made some recommendations that they totally rejected. I felt if they wanted to cast me out of the band in a musical sense, I'd make that relationship true on all levels."

"I just reached a point where I couldn't communicate with them anymore. They were running scared," he added. "It was a very funny situation. Terry was always criticizing me for holding material for my own album, then everytime he'd write a good song we'd have to beg him to give it to us. Both Tony and Terry are very two-faced. I'm not saying this out of envy — I honestly believe I'm in a

better musical position today than ever before. Those guys had better wake up before it's too late."

Dio hasn't exactly been wallowing in self-pity since his split with Sabbath. He has put together a new band, called simply Dio, which features ex-Sab drummer Vinnie Appice, former Rainbow bassist Jimmy Bain and hot-shot guitarist Vivian Campbell. The band's debut album, *Heavenly Diver*, was originally intended to be Ronnie's solo project. But with his departure from Sabbath, and a lucrative solo recording deal in the offing, Dio, the band, was born.

"Originally, the album was supposed to be a project where I would have had a lot of my friends help me out," Ronnie explained. "I

had spoken to Kerry Livgren (of Kansas) about helping out, and there were quite a few other people who were anxious to work on the album. But when the situation arose where I could put together another band, I shelved the solo project in favor of a group effort. It's been a very exciting concept. We had all worked together at one time or another in the past, and we've fit together remarkably quickly, and remarkably well."

"I had, of course, played with Vinnie in Sabbath, and I had worked with Jimmy a few years back in Rainbow. In fact, Jimmy was the one who recommended Vivian. He had seen him over in Ireland when they were both involved in a Phil Lynott album. When we were getting the band together, and we were looking for a guitarist, Jimmy said Vivian was our man. He was right!"

With the completion of *Heavenly Diver*, the band has set their sights on taking their music on the road. While Ronnie admitted that they will probably be an opening act for a while, he's anxious to showcase his new band.

"It will be a bit strange being a 'special guest' instead of a headliner," Ronnie said. "But that's part of the fun of being in a new band. We went through the same thing with Rainbow. Ritchie (Blackmore) had played the biggest halls in the world with Deep Purple, and then he was relegated to being a show opener for a few years. That didn't scare him and it sure doesn't scare me. I feel that if a band has talent it doesn't matter where you play on the bill. If you're good, you'll get the recognition you deserve." □

ELO

A TOUCH OF MAGIC

by Winston Cummings

English Superstars Return After Two Year Absence.



ELO (left to right): Richard Tandy, Jeff Lynne, Bev Bevan, Kelly Groucutt.

"Sometimes I'm tempted to just say, 'To hell with all this,'" ELO's drummer Bev Bevan said as a slightly sinister smile curled his lips. "This band can be very frustrating. Sometimes the control that Jeff Lynne exerts over everything and everyone can really stifle your creative juices. I hate it when I'm relegated to being little more than a 'session' drummer with the band. Hell, I've been in this group for more than 10 years, and sometimes I want to say, 'Hey, let me do what I want.'"

Despite Bevan's occasional urges to chuck his drum kit into the Thames, over the last decade few acts in pop music have enjoyed more success than

ELO. Since the day they emerged as a splinter group of the legendary British band the Move, ELO has used their ability to blend semi-classical motifs and infectious pop melodies to stake out a unique piece of rock and roll turf. Lynne, Bevan and an ever-shifting roster of musicians that now includes bassist Kelly Groucutt and keyboardist Richard Tandy, have created a series of albums, including **Eldorado**, **A New World Record** and **Discovery**, that have always been shining examples of pop eclecticism.

Now with their latest album, **Secret Messages**, fast-approaching the million-sales plateau, it seems that the pressure of what Groucutt labeled "always

trying to top ourselves," has done little to dissipate ELO's musical magic. "Every album is a challenge for us," Kelly added. "When you're working with a genius like Jeff, you never know exactly which direction the band is going to go in. As Bev said, we are often relegated to being little more than sessionmen for Jeff, but that's the way this band has been for a long time, and it's not about to change."

"This album was actually a very pleasant recording experience," he added. "Jeff had come up with some very creative ideas, and it was our job to bring them to life. One of the beauties of ELO is that we're not really held back by any audience expecta-

tions. Because we've always been something of an experimental band — no matter how successful we've been — we're able to explore virtually any creative avenue we wish."

On **Secret Messages**, ELO has once again expanded their creative scope, utilizing a battery of state-of-the-art instruments to present what Bevan called a "techno-pop masterpiece." On such numbers as their touching tribute to the Fab Four, *Beatles Forever*, ELO has proved that no one in the rock field can touch them in terms of sheer artistic inventiveness.

"The Beatles song is going to be a big hit single," Groucutt predicted. "It's one of those songs that you just know is going to be a smash while you're working on it. You can't wait to get it finished so that people can hear it. That's the beauty of working with a group like this — we're all very excited about the music we create. We all also have the freedom to step out and try our hand at other projects if we wish."

Groucutt has recently attempted such a project, releasing a self-titled solo album. In its strong ELO feel, Groucutt's album seems like little more than an extension of what he called "the ELO mentality." Actually, after you've been with a band like this it's rather hard not to make music that has the band's influence on it. Working with someone like Jeff is a major influence. If there was room for anyone else's work in ELO, of course a solo project would be unnecessary, but sometimes we think Jeff could produce a triple-album every week if the market could stand it."

"ELO is at the peak of its powers right now," Bevan added. "We may have our disagreements and our moments of unhappiness, but when everything is said and done, I don't think anyone of us would want to be anywhere else. This band has made a significant contribution to music, and that contribution will remain for many years to come." □

Pick hit

VANDENBERG

by Charley Crespo

Dutch Metalists Soar To The Top With Debut Effort.



Vandenberg: The single *Burning Heart* has won them a loyal following.

"Every experience in America is interesting," said Adrian Vandenberg as his hard-rocking quartet, Vandenberg, prepared to hit the stage at a Florida sports arena. "I'm even thinking about moving here."

As he spoke, the Netherlands-born guitarist absorbed his surroundings studiously. Despite several years as a part-time session musician in Holland, the tall, 25-year-old guitarist had never witnessed anything like this. Outside his dressing room, thousands of rowdy Ozzy Osbourne fans were taking their seats, many unaware that an opening act would be banging out high-decibel tunes in a matter of moments.

"I read and heard a lot about America, but it's always different to be here," continued the fine-featured blond the other band members called Adje. "We weren't expecting much because Ozzy has this reputation where the support acts get booed off the stage and has whiskey bottles thrown at them. We were expecting a situation like that, but right from the

first gig, the people were so incredibly receptive that we were thrilled."

Four months before touring the U.S., Adrian Vandenberg was in Holland making a respectable living as a graphic designer for publishing companies and advertising agencies, drawing illustrations of cars, fashion and science-fiction-type settings. Although he liked drawing, Adje always looked to a day when he could make a living from his music. Rock guitarists are systematically discouraged in Holland, however; only commercial Top 40 groups are able to survive. Adje had little interest in groups of female vocalists "singing very shitty pop songs," as he put it; his inspirations were rave-up guitarists like Jimi Hendrix and Mountain's Leslie West.

Now Adje is a very impressive guitarist. He was discovered by a Dutch blues guitarist as a teenager, and by age 19 was already recording sessions for people he can no longer remember. He wound up leading a band called Teaser, described by some as a Dutch Bad Company rip-

off. That band broke up, and Adje was literally back at the drawing board, wondering whether or not he should form another group.

A year after Teaser's demise, Adje finally felt the fever again and sought out a singer he'd seen fronting a hard-rock copy band years before. Bert Heerink had since left music and was repairing vacuum cleaners and TV sets, but he was enthusiastic about trying again. With bassist Dick Kemper, whom they lured away from another Dutch band, Turbo, and drummer Joe Zoomer, the quartet immediately began jamming.

Two months later, a demo was recorded and sent to the record companies. Bidding wars began, and before long, the demos were touched up and released as a debut Vandenberg album. The group hadn't even played before an audience when *Burning Heart* started getting international attention. The group was particularly overjoyed about this because they dreaded the prospect of having to make it back home first.

"Holland is such a small country," Adje said, as the houselights in the auditorium faded, and the roar of the crowd trickled into the dressing room. "When you play for a couple of months, then everyone in Holland has seen you twice. Then things start to get difficult because if you do another tour, people get bored with you."

"Right before we came to America, we did a three month tour in Holland. We hit everywhere. We were right on time with getting out of the country, so when we come back, it's more special to them because they haven't seen us in a while."

Moments later, Vandenberg was rocking, led by Heerink's soaring vocals and Adje's crisp, quick guitar licks, and the audience was digging it. The foursome later walked off the stage, proud as peacocks. It was only one more step toward Vandenberg's conquest of America. Their pilgrim ancestors would have been proud. □



Berlin

Berlin was founded in the summer of 1979 by bassist/synthesizer programmer/composer John Crawford. Over the next two years, he experimented with various musical configurations within the framework of Berlin. All the while developing his approach to American techo-pop. In mid-1981, synthesizer programmer David Diamond and vocalist Terry Nunn became official members of Berlin. The group was rounded out the next year with guitarist Rick Olsen, keyboardist Matt Reid and drummer Rod Learned.

Berlin's debut EP, **Pleasure Victim**, was initially released on a small independent label last September, and sold over 25,000 copies in the first 10 weeks. The seven-song EP was recently released on a major label and is now getting attention, thanks to the most explicit single ever released by a corporate record company, *Sex (I'm A...)*. The controversy grows; now MTV has opted not to air the L.A.-based group's video, suggesting the content is too steamy.



Heaven

From Adelaide, Australia, comes Heaven, a dangerous-looking hard-rock quintet dressed in denim 'n' leather. Lead singer Allan Fryer, who was born in Scotland's worst slum but raised since age 13 in Adelaide, originally fronted a band called Fat Lip which was an Aussie favorite. When AC/DC's Bon Scott died, Fryer seemed to be a shoo-in for that position, but by the time he arrived in Sydney, he discovered another Scotsman. Brian Johnson, had been given the job.

Instead, Fryer teamed up with Kelly, lead guitarist for another leading Australian band, Swanee. London-born bassist Laurie Marlow also came from Fat Lip, and then former Rose Tattoo rhythm guitarist Mick Cocks and drummer Joe Turtur were recruited. The three-year-old group, which should not be confused with another new band, Heaven 17, is now represented in America with **Heaven Bent**.

Shooting stars

by Charley Crespo



Kevin Rowland & Dexy's Midnight Runners

"I'm interested in expressing feelings and atmospheres," says Kevin Rowland, "getting the feel of places and putting them down in the most accurate way possible and then taking them to extremes so it gets through to people."

The hippies are back. On stage, Kevin Rowland and Dexy's Midnight Runners wear tattered shirts, sandals or sneakers, overalls and bandanas. The men sometimes skip their morning shave; one woman wears a peasant blouse and skirt. And this isn't even the first line of costumes for the British group. Originally, DMR dressed like a street gang, modeled after street hustlers in Martin Scorsese's film, **Mean Streets**.

The group later switched to ponytails, track suits and boxing boots, jogging to rehearsals and banning alcohol at gigs because, according to Rowland, emotional awareness is compatible with physical endurance based on rigorous training. Now that *Come On Eileen* from the **Too-Rye-Ay** album has hit in this country, one hopes these posers will have enough cash on hand to get real clothes.



Sound Barrier

"We've had blacks come up to us in clubs and say that we have guts for playing rock and roll, but that we'll never make it," said Sound Barrier's lead vocalist, Bernie K. "There are other musicians who would like to play rock themselves, but they really don't have the guts. On the other hand, we've had other blacks hug us, thanking us for what we're doing. What it comes down to, is that we thought the time was right to go for the gusto, go all the way and play rock and roll."

Sound Barrier is unmistakably heavy metal, not a heavy-handed compromise. Vocalist Bernie K., guitarist Spacey T., bassist Stanley E. and drummer Dave Brown came to Los Angeles from various parts of the country to make this vision a reality. Three months of "undercover" woodshedding produced some blistering, head-banging rock and roll.

"We don't play it any other way," said Spacey T.

RANDY RHOADS

GUITAR GREATS

by Steve Gett

It's now been well over a year since the tragic plane crash that robbed the rock world of one of its greatest talents — Randy Rhoads. We take this opportunity to present a Guitar Great profile done with Randy only days before that fatal trip.

WHEN DID YOU BEGIN PLAYING GUITAR?:

When I was seven years old.

WHY DID YOU START?: Basically, my whole family is musical and so I was surrounded by music all the time when I was growing up. There were always a lot of instruments around the house, and I just happened to pick up the guitar.

FIRST TYPE OF GUITAR: My very first guitar was a cheap classical acoustic, but I also had a old, old Gibson called an Army-Navy Special. It was from World War I or something.

MUSICAL TRAINING:

I studied on and off. When I was young I took lessons in folk and classical, but I stopped when I was about 12 because I wanted to play rock. I went back and started studying again recently, especially classical. If we have an off day on tour, I'll try to find a place where I can study classical guitar.

EARLY INFLUENCES: The biggest in rock would be Leslie West. Other than that I suppose Jeff Beck and Ritchie Blackmore. Because I started so young I kept changing...now I listen to all kinds of guitarists.

FIRST PUBLIC PERFORMANCE: There used to be this park in Burbank, California, where all the bands would play. One night I got up and jammed and that was my first experience in front of a lot of people.

FIRST APPEARANCE ON RECORD: I did the first Quiet Riot LP when I was 17.

RECORDING BANDS: Quiet Riot and the Blizzard of Ozz.

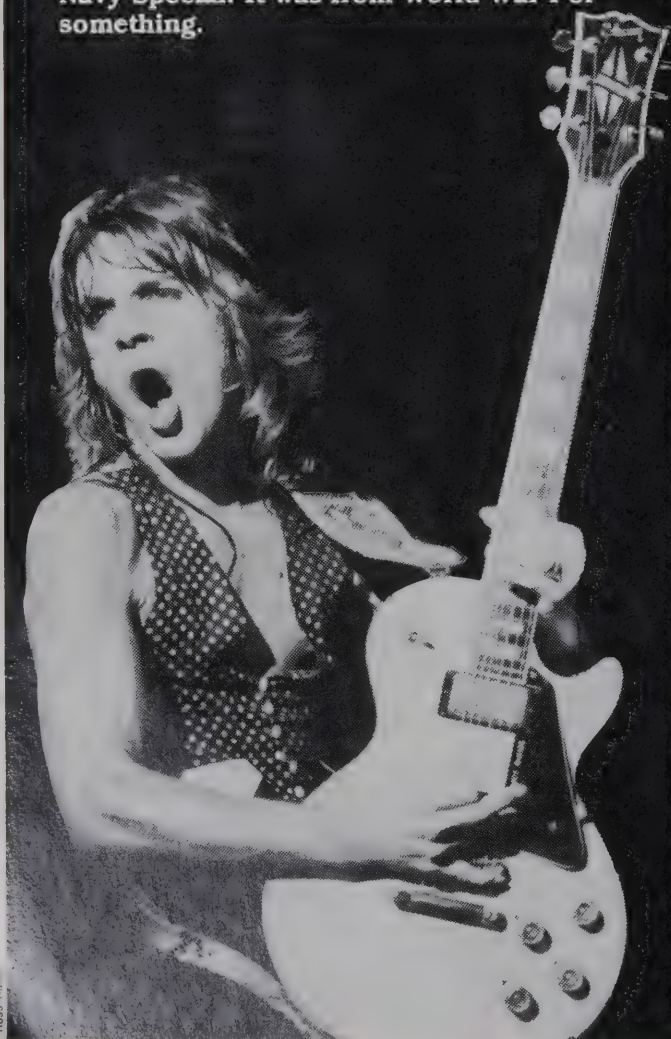
OTHER VINYL APPEARANCES: None as of yet — I'd like to get into doing sessions though.

EQUIPMENT (LIVE): Three 100-watt Marshalls (two of them are 1959 tops). I also use a pedal board with all the basic effects. The guitars I use on stage are a Les Paul, two Charvals and another custom-made one.

STUDIO EQUIPMENT: Generally the same as live — although I use just one cabinet and one top.

NUMBER OF GUITARS OWNED: I own six.

MOST MEMORABLE SOLO ON RECORD: I'd have to say Mr. Crowley, because I spent hours trying to get a solo on it but couldn't get anywhere. Then Ozzy came in and said, "It's crap — everything you're playing is crap." He told me to get out there and just play how I felt. He made me really nervous so I just played anything. When I came back to listen to it, he said it was great, and I had to agree. That's my most memorable solo. □



Robert Plant

ready to rock

Ebet Roberts



Robert Plant: "Now that we have two albums' worth of material, we can go onstage without having to jam incessantly just to fill time."

by Terry Whitfield

Legendary Vocalist Hits The Road For His First Tour in Four Years.

Robert Plant had casually strolled into the New York offices of his record label when suddenly all hell broke loose. "It was like a tidal wave," the blond singer said with a laugh as he recalled the moment when hundreds of company employees left their posts to descend upon him. "You'd have thought they'd never seen a performer before. I

must say though, something like that was wonderful for my ego. I must try to get out more often."

After three years of virtual isolation following the demise of Led Zeppelin, Robert Plant has, in fact, begun to reacquaint himself with the outside world. With the completion of his second solo album, and plans to begin his first solo tour, Plant has finally begun to "get my musical life together."

His reintroduction to music has been a long and, as he admitted, "sometimes painful" experience. Following the death of drummer John Bonham in 1980, Plant publicly expressed his feeling that "I may never work on stage again." He stuck to that belief for well over two years, refusing to even enter the recording studio until after

Zeppelin bandmate Jimmy Page had begun work on the **Death Wish II** soundtrack. "I believed that there should be a time for introspection," Plant stated. "There was a need to reevaluate where we all stood."

Eventually, however, the urge to "get back on the tiles," convinced Plant to venture out of his English country estate and back into the rock mainstream. He contacted guitarist Robbie Blunt, who had been a friend since the Zeppelin days, and formed a band called the Honeydrippers. After adding a drummer, bassist and a horn section, the group proceeded to load some gear into a truck and bop around the British Isles playing unannounced club dates when the mood hit them.

"It was great fun," Plant recalled. "It was like the early days with Zeppelin all over again. Robbie and I just wanted to play out all our rhythm and blues fantasies and the Honeydrippers served that purpose. We just travelled around the country, appearing in small clubs. But we began to see that there were certain limitations to an R&B format. We didn't want to go playing 12-bar blues every night. I will say though that some great stuff went down at some of those gigs. We played some old Otis Rush and Albert King songs and they were just unbelievable. The crowd ate it up, and we enjoyed ourselves immensely."

Eventually, the idea of a touring band evolved into a recording unit, with Plant and Blunt adding bassist Paul Martinez and keyboardist Jezz Woodroffe and venturing into the studio to record Plant's first solo LP, **Pictures At Eleven**. Many within the rock community had speculated that when Plant was finally ready to resume his recording career he would simply select an "all star" band from friends rather than from his own aggregation. Robert laughed at such a notion.

"I actually did consider doing that and calling the group Africa or Australia or some other continent," he joked. "But that's rather contrived and obvious. It was very exciting to work with new people who really enjoyed the concept of being in a band. I don't think they ever even thought about the idea of working with me — they just enjoyed playing music. When Robbie and I first got together, we

Plant back in the good ol' days: "There was a need to reevaluate where we all stood."



had no idea there was going to be an album involved. We never wanted to think that far ahead. Of course, any time you're working with musicians that seem to function well together, the idea of recording pops up.

"After working with Zeppelin for so long, the idea of recording with other musicians was strange for me," he added. "I was worried that the rapport we had in Zeppelin could never be achieved again. While we may not have that feeling just yet, we do share a very warm musical relationship. I realized that we'd just have to take everything very slowly with this group and see what would happen. That's why we didn't discuss our plans with anyone. We didn't want to promise an album, then be unable to deliver what we considered worthy material."

In the wake of **Pictures At Eleven's** platinum-selling success, there was a great deal of speculation that Plant would tour to support it. While he admitted to considering the idea of doing a few, selected British gigs, he decided to table his touring notions until after work on his second solo album was finished.

"I'd like to go on stage and do a complete set of material that features the two albums," he said. "I wouldn't want to perform for one hour. That wouldn't be fair to the fans. Now that we have two albums' worth of material, we can go on stage and play for two hours without having to jam incessantly just to fill time. I refuse to play too many cover tunes, even though I may choose to put a few old R&B things in our live show just to make things a bit more lively.

"The band has been rehearsing and it sounds great," he added. "We're not sure about who the drummer will be, but we hope that Phil Collins (of Genesis) will be able to join us, at least for some dates. He's such an adaptable drummer that he's able to latch onto what we're doing very quickly. Of course, we probably will have to work with another drummer as well, just in case Phil can't make it to some shows, but having a situation like that only adds an element of suspense to the proceedings."

Of course, most Plant fans hope that Robert will include a few Led Zeppelin tracks in his live set. The blond singer, however, refuses to even consider playing those hallowed anthems without the support of Messrs. Page, Jones and Bonham.

"It would be ridiculous for me to attempt to play those songs," he explained. "They're not my numbers — they're the band's. If the four

original Zeppelin members can't perform those songs — and obviously they can't — then they will never get played. It's as simple as that. I can understand the speculation concerning my touring band playing a few of the old numbers, but let me put those rumors to rest. There's no way I would ever consider playing any Led Zeppelin song without Led Zeppelin. This band is new, so we should only play newer things.

"After working with Zeppelin for so long, the idea of recording with other musicians was strange for me."

"I can't help but get a little upset about this constant speculation that either Zeppelin will reform or that Jimmy or I will form a band and play the old songs. I understand

that our fans want to hear those numbers again. Hell, I love those songs as much as anyone. But Zeppelin was a four-piece band, and I can't see those numbers ever being played again."

Despite his negative view of Zeppelin's library of material ever being resurrected on stage, Plant was more optimistic about the chances that he may once again work with Jimmy Page. While no time limits were mentioned, Robert stressed that he and Page remain in close contact, and that the idea of getting together again for a non-Zeppelin project has been mentioned.

"When you've worked with someone for so long, you naturally form a special kinship. We're a great team. But, quite honestly, right now I'm very enthusiastic about my band and my music, and he's involved in some projects of his own. It's quite possible that our paths will cross again sometime in the future, but for the moment we're both trying to grow on our own." □



Richard E. Aaron

"I can't help but get a little upset about this constant speculation that either Zeppelin will reform or that Jimmy and I will form a band and play the old songs."

HIT PARADER

CHEAP TRICK





RICK SPRINGFIELD

lights,
camera,
action!

by Robyn Flans

Soap Star
Turns His
Attention
To Rock
And Roll.



Rick Springfield: "At times, it's been very hard to carry on a relationship."

Wayne Williams/L.G.I.

It's hard to believe that this year could be any better for Rick Springfield than the last two, but 1983 may very well be the year to top all.

He's been set free from *General Hospital* and is concentrating on his first love, music. With the extra time to devote, he is proud of his latest release, *Living In Oz*, and says it is certainly a departure from his platinum-selling hits *Working Class Dog* and *Success Hasn't Spoiled Me Yet*.

"There are no songs with the word 'girls' in the title," Rick relates. "There are a couple of things that are different. There's a song about this guy and me when we started to play guitars together in Australia, and there's one about a father-son relationship. A couple of the songs approach the trials and tribulations of my love life, but with less adolescence than the last two albums. In the last year, the novelty (of success) has worn off and I've gotten used to the pace. I've been able to start living a proper life

again. I'm starting to be more insightful into what my emotions are with relationships and whatever has gone down in that past year."

Not that Rick has just been sitting around these days, mind you. It's just that with his time divided between doing only an album and a film, it seems like a vacation to the man who, in the last two years, recorded two albums and consistently toured while maintaining a role on *General Hospital*.

"At the end of '81, I was totally fried. The weekend tours were ball-breakers. We would go to the east coast for a date and then fly back Monday to do *General Hospital*. I wanted to do it because I had finally gotten a leg in and I didn't want to lose it. So I found the energy from wanting to do it and the excitement of it all."

It's only recently that he's been in the position to devote his energy to strengthening his on-again, off-again relationship with whom he described as "a very special lady.

"At times, it's been very hard to carry on a relationship through what's been going on. I'd thought about being successful for years and I'd figured out pretty much what I thought it would be like and I was pretty correct. But the thing that surprised me the most, was the time element. There was no time for a relationship, so it suffered.

"I refuse to allow the success to isolate me, though. I don't want to feel that cut-off, unreal feeling. I hate that and it makes me start to not enjoy what I'm doing. Interaction is important to me and I'll risk going out. Occasionally, you get people hanging out in front of the house and that's really the only thing that is bothersome. My house is where I go just to be me and not have people expect things from me. Still, probably the only home I relax in is my mom's place back in Australia."

It was 1972 when Rick first arrived in America, admittedly "green to the ways of the world." He had come from an area which

had a small music scene, only four radio stations and a very family-oriented atmosphere.

"I came over here and suddenly they were talking about the 3,000 radio stations that we had to get all lined up at once. I said, 'What?' And while my managers knew the business, I still think the direction we went in was wrong, but to me it was all new. I'd never even heard of a teen magazine. I don't think they had them in Australia at the time, and people started to ask why I was going in teen magazines. My credibility would be doubted, so I just bailed. I don't know whether I did it right or what, but I just knew that I had to get out. It put me in a real depression for a year before I knew what I wanted to do and sorted it all out. Up until that point, I hadn't so much as paid a light bill; I'd never paid rent because it was all paid for and I had stayed in the apartment and written songs. I didn't even have a license until 1975, so I didn't even have a car."

"At the end of '81 I was totally fried. The weekend tours were ball-breakers."

Rick turned to acting lessons when his music career was tied up in litigation and, in 1980, he landed both a role on the soap opera and a RCA recording contract. With two million-selling albums to his credit (and a Grammy for the hit single *Jessie's Girl*), he maintains that music is still his top priority.

"That's where I started and got into acting as a way of doing something when music was a dead-end for me. I found a real love for it, and it satisfied something in me that music didn't — although I'm not sure what that is. I left *General Hospital* because I felt two years on it was enough. I learned a lot about myself as an actor on the show and it was meant to be because the timing was just so right.

"Some people still say my music would have probably been taken more seriously by the critics if I hadn't done the soap, but I'm not in this for the critics to say, 'Hey, he's great.' That's not why I'm doing it; I'm doing it for the people who enjoy it and I enjoy what I'm doing. To get a nod from a critic is nice and it gives you a nice warm feeling, and to get a barb still pisses me off, but that's small shit, really. The thrill and enjoyment is doing what I want to do. I love to write and perform and those people who are supporting me are allowing me to do that. It's successful, so I'm allowed to go further."

Springfield has been working on his first feature film about a musician and the struggles within a

relationship. He has been allowed creative input and hopes to make the story as realistic as possible.

"I'm real excited about it and really nervous because it's definitely putting it on the line. You're leaving yourself bare-assed and wide open, but I want to go as far as I can in everything — and I don't just mean music or acting. I'd like to have a positive effect on our times. With whatever notoriety I get from music or acting, I want to do something positive with that. I don't figure I'd change someone's life, but I've had letters from people saying that certain songs helped them through. There's stuff that's helped *me* at times.

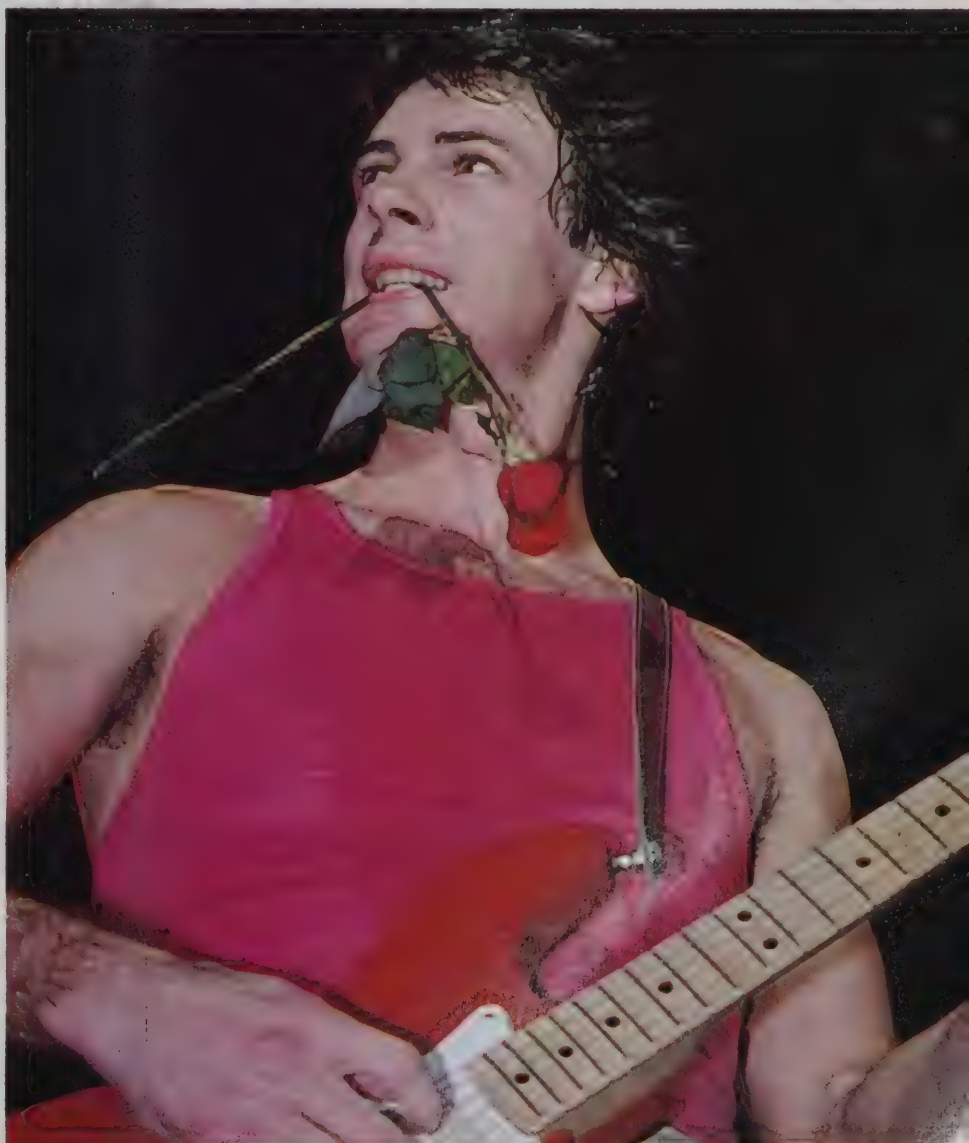
"When I was 17 and had just joined my first really professional band, this guy came around selling insurance. He didn't end up selling me insurance, but he told me about this thing called positive thinking that he'd just heard about. He said what you do is set up goals and just head for them and know that they're going to be there. From then on I

started to write out goals and sayings and when I'd go through even my hardest times, I know it sounds hokey, but I would plaster things on the walls to stay up. When things were really rough in '75, there was an article on Bob Seger where he was talking about all the shit he had gone through and at last he had pulled through. That was a great help to me and I would read it a couple of times a day. If someone does it, then you know it's possible to be done, and even if someone doesn't do it, it's still possible to be done.

"Since that time with the insurance salesman, I've read just about every self-help book there is, most of which are a crock of shit, but the basic attitude in all of them is faith and knowing that it's there. Just see it and go for it and don't worry about how to get there. Your mind will reveal the ways to go; I believe that we all have the absolute power in our mind."

Springfield is living proof of that. □

Laurie Paladino



Rick on stage: "Some people say that my music would have been taken more seriously if I hadn't done the soap."

Sports challenge

The Hit Parader staff issues this challenge: We dare the rock stars to take us on in sports competition. Various events include pinball, ping pong and pool. Other sports will be considered, including mud wrestling (with the proper party, of course). Results will be announced in these pages.

There have been a number of surprises along the way in the two years we've been conducting our Sports Challenge, but never before have we been asked to compete in cappuccino drinking. It figures that it would take two Californians to come up with such an effortless, laid-back tournament. Well, we accept all challenges around here, and we won't ever back down from anything that isn't life-threatening.

We soon found out that the Mael brothers head to Farmer's Market in Los Angeles every day for cappuccino breakfasts, and that many Sparks fans go there just to watch them drink and to hang out with the creators of Sparks in Outer Space. They drew up no rules or called upon any referees for this championship. We were to just sit around and drink European coffee.

We also found no competitive spirit in the opposing team. As we were being served, Ron Mael confessed that one cup might do him in. Unfortunately, we discovered that not one Hit Parader staffer was a coffee drinker, much less a cap drinker. Hit Parader was represented in this competition by someone who had never drunk a cup of any coffee in his entire life!

We took one sip and nearly lost by default. Phew, is that stuff bitter! Ron and Russell noted that the hotel Atrium, where we decided to hold the contest, served its cap in very large coffee cups.

"This is really strong," said an intimidated Russell, shocked at the first sip and, we believe, apprehensive about really going in for a challenge. Both brothers agreed that this was not good cap, but regular hotel-type cap. "This is Taster's Choice," said a disgusted Ron.

Laurie Paladino



Ron and Russell Mael of Sparks: "This whole thing is done under protest."

"Yeah, this is Co-op supermarket variety," agreed brother Russell.

"These are harder to drink because they don't give you a little pastry to dunk into the cup."

"We've been tricked!"

"This whole thing is done under protest."

"Also, the foam on top of the coffee should be at least three quarters of an inch high. I would say that here it's less than a half inch. There is far too much coffee per foam. There should be more milk and less coffee."

"I say if we drink a full cup, it should equal two regular, by United States championship standards."

"We've got a serious problem here."

"We should speak to the management."

The Mael brothers' dialogue was cut when Russell noticed Arlene Francis sitting way across the Atrium. They began parodying the old *What's My Line* TV game show, on which she was a regular character. Then they talked about how much they'd like to have a photo taken with her, but were too embarrassed to ask.

The contest was presumably called a draw, because both Maels quit at less than two cups apiece. Hit Parader didn't go quite that far, but were they not running late for an appointment, our team would have continued drinking; we started liking the sprinkling of cinnamon on top of the foam. Ironically, a spectator (Sparks' road manager) wound up drinking more cap than any of us. □

Video

by Dianne Noel



In these days of tight radio playlists, many new bands have turned to video clips to create a sensation and make new fans. Night Ranger is such a group; their *Don't Tell Me You Love Me* tape has proved to be a real crowd-pleaser with the viewers of MTV. The cable network has responded to heavy requests by playing the video constantly, but frequent airings have not dimmed the excitement of the five group members' rocking their hearts out on an abandoned railroad track.

It seems that this clip is a hit, but guitarist Brad Gillis remembers well his initial reaction to the finished product. "Nobody knew what to expect. We had filmed different segments, but nobody knew what the finished product would be like." But Brad has seen it "about 20 times" since, and fondly admits, "It kind of grew on me like a wart!"

It had taken one day for Night Ranger to film *Don't Tell Me You Love Me*. "We were in Los Angeles a couple of days before Christmas, and we had only one day to film. It took us from eight in the morning to 10 at night!" Most of the video was done at Griffith Park in L.A. and a soundstage in Hollywood under the supervision of Dan Halperin. Dan was a good friend of vocalist Jack Blades and had done videos for a college class — hard to believe this well-done clip was his first big production job! "Dan had just finished a video for class," Brad explained. "We took a look, and said, 'This is great!' We asked him to come up with ideas for us, and he came up with this." Among Dan's duties was to splice stock footage of a train into the clip, as well as the scenes with group members in a railroad car.

Night Ranger's first video has been such a smash, it has given the group the incentive to try another one! Brad admits that *Sing Me Away* has more of a plot to it. "It's about us, especially Kelly Keagy, our drummer. He sang and wrote the song. It shows how he's lonely on the road ... shows us traveling, at the sound check, during the show and at a party afterwards." This is one video with a happy ending: Kelly's pals see he's lonely and throw the big bash just for him!

And Night Ranger's videos are not the first time Brad's been involved in such a project. He appeared in a video while playing guitar for Ozzy Osbourne! It is a live concert clip as taped at a show in Irvine Meadows in California, and Brad regrets that he never did more video projects with Ozzy; as he puts it, "An Ozzy video would be something to remember!" Would it ever!

VIDEO IN STEREO

This month will mark the introduction of a new video recorder, the Beta Hi-Fi by Sony. This unit features stereo sound, which makes it ideal for musical videos. The basic Beta Hi-Fi will start at \$500; machines with additional features will run up to \$1,000.

A stereo recorder would be no fun without tapes to play, so what could be better to play on the Beta Hi-Fi than Sony's Video 45s! Each 45 will feature 10 to 15 minutes of music; two to four cuts on a tape. The first three releases are by Jesse Rae, Duran Duran and Michael Nesmith. Jesse Rae is the first artist to sign a video contract before a record deal; tunes like *DIE!S!!!RIE!* have led to a contract with CBS Records. Duran Duran's 45 features the R-rated version of *Girls On Film* as well as *Hungry Like*

The Wolf, while Michael Nesmith's tape has *Rio* and *Crusin'* from the Grammy-winning video, *Elephant Parts*. The 45s are available in both the Beta and VHS formats and cost under \$20; look for them at any record or video software (tapes) and hardware (equipment) outlets.

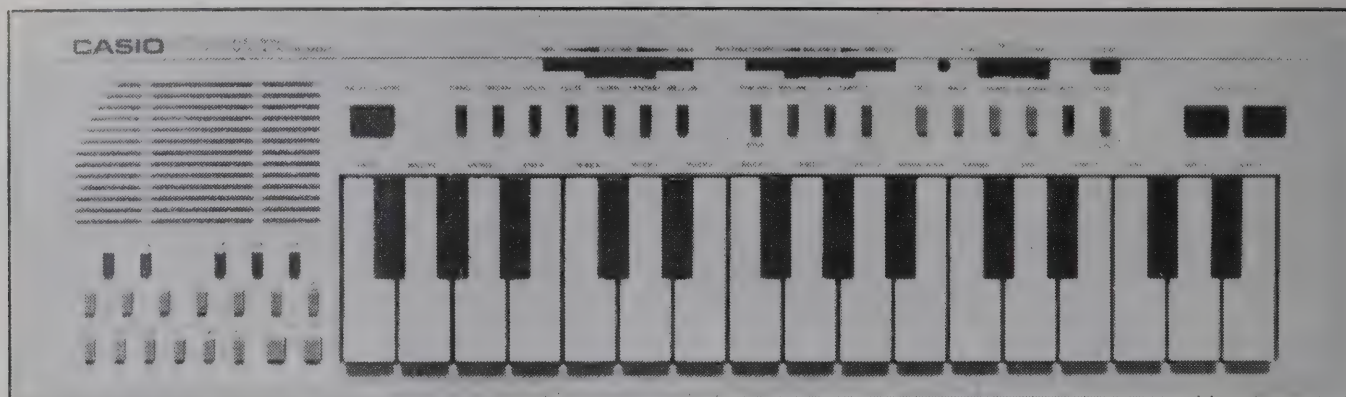
VIEWS ON VIDEOS

Def Leppard: *Photograph*: This video rides the '50s fad; a movie star is strangled, a star who looks just like Marilyn Monroe in her famous white dress. Now, we all know poor Marilyn really died in her sleep ... yet the strangler looks like he *could* be a C.I.A. man. Anyhow, Def Leppard comes across beautifully. This group has a definite charisma which shines through every frame of this clip ... tough rocking, yet almost cuddly at the same time! Moments to remember: singer Joe Elliott jumping off drummer Rick Allen's platform and Joe slinging his arm around bassist Rick Savage's neck before the last chorus. A great video for a terrific track off *Pyromania*.

Utopia: *Feet Don't Fail Me Now*: Todd Rundgren and his band dress up like caterpillars and other assorted insects and look very, very silly. One of the more inane moments shows three "bugs" lying in a kitchen sink as you hope the faucet gets turned on. The premise of this one is puzzling — only thing I could figure is that these bugs have *several* pairs of big, cartoony, clumpy feet, as in "Feet Don't Fail Me Now." Actually, the song is catchy and, to be fair, the effect of this tape is like that of an obnoxious commercial ... silly and sophomoric but you *do* remember the "product" ... in this case, the clip and the song. □

INSTRUMENTALLY SPEAKING

by Michael Shore



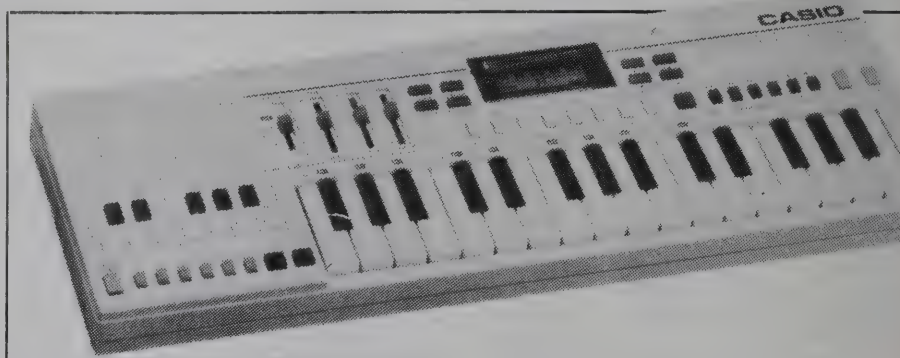
Casio's tiny PT-20 (top) and PT-30: both have built in variable rhythm machines.

They started out as cute little battery-operated toys — or so everyone thought. But now, these Casio keyboards seem ready to take over the world. The Cars use 'em, as do lots of other bands you see on MTV. It's kind of funny, really; there are these big-time rock bands with huge multi-keyboard setups — Yamaha electric grand pianos, Hammond organs, the lot — and right on top of the Hammond sits this little white plastic thing. *That's a Casio.*

Casiotone keyboards come in about a dozen different models, priced from under \$100 to under \$1,000. The smaller, cheaper models come with built-in speakers, perfect for practicing before a gig in the dressing room, or for playing on the street (something I've seen so often here in New York City that I no longer raise my eyebrows). All of them, however, come with outputs for connection to amplifiers. And all of them, to various degrees, give you anywhere from 7 to 1,000 — yes, 1,000 — different keyboard and other sounds in one portable, very playable and solid-sounding instrument. Amazing? Thank Japanese computer technology yet again.

Some Casios, like the tiny PT-20 and PT-30, the medium-sized MT-45, and the big (by Casio standards) 601, have built-in variable rhythm machines. This feature tends to make some people dismiss them as "amateur keyboards," sort of like those old parlor organs with push-button bossa-nova rhythms. But don't laugh: with one of these Casios, you can effectively become a two-man band. Add another Casio keyboard for bass lines and a guitarist, and by golly you've got a band! But that's just the start.

The MT-11, which lists for \$99.50, has piano, harp, organ, violin, electric piano, pipe organ, clarinet (actually a neat, buzzing sort of synthesizer sound, great for one-finger leads) and



accordion, and an 8-note polyphonic keyboard, as well as sustain and vibrato controls. Moving up a bit, the MT-65 (\$299.50 list) has 20 sounds — from flute, oboe, trumpet, violin and clarinet to vibes, electric guitar, harp, pipe organ, harpischord and "cosmic tone," plus sustain, reverb, vibrato, and modulation controls. This model also featured 12 different pre-set rhythms from rock to waltz to disco to bossa-nova, not to mention manual bass and "auto-accompaniment" of pre-set chords, arpeggios, bass-lines and rhythm-patterns. Not so dinky, huh? Right.

When you get to Casio's top-of-the-line stuff, it gets totally awesome, as Moon Zappa might say. The 1000P (\$599 list), has 10 basic sounds — three types of organ, piano, chime, flute, vibes, wah-wah brass, bassoon and celesta — but a special "sound programming function" allows up to 1,000 (you read right) possibilities of sound combinations, with lots of variation in modulation for subtle distinctions. And it's got a "split" keyboard, so you can play one voice in the upper registers and another in the lower.

The 501 (\$699) can read and play music back for you with a special bar-coded transposition system. Like several other Casio models it has a memory system that picks up and

stores sounds and patterns from the keyboard; for beginners, the "Memory Guide" system is a must here — the keyboard lights up in sequence to the notes of a melody to guide your fingers. Not to mention 20 preset sounds. And the king of the Casio hill, the 7000, has 20 preset sounds plus vibrato and sustain control. It also plays 12 different rhythm-patterns, and has a two-speaker stereo keyboard system and a "sound locator control" that lets you smoothly traverse sounds through seven different locations, pan the stereo effect back and forth through the speakers, or swirl it around like a Leslie rotating cabinet does with a Hammond.

And there's a lot more to say about Casio's incredible mighty mites that space prohibits (some come with built-in cassettes for sound and melody storage, and so on). No wonder both Greg Hawkes of the Cars and Jon Tiven of the Jim Carroll Band say the same thing about their Casio keyboards: "It's a hassle lugging big keyboards around. Casios are so portable. But if they weren't good keyboards, they wouldn't be worth the trouble. They're better than good — they're great. They sound great, and can do just about anything."

Worth a check? You'd better believe it! □



Remo, the drum-head people, have introduced a revolutionary concept in affordable beginner's drum sets: the "PTS," or "Pre-Tuned System." What this means is that rather than having the conventional drum shell with six, or eight, or ten lug sleeves for tightening the heads, the heads are "pre-tuned" to different tightnesses in the factory, and are held securely in place on the drum shells with metal clips. This makes the drums a lot cheaper to manufacture, as well as eliminating the buzz you often get from the springs inside the lug-sleeves; and you don't have to worry about tuning and retuning the drums, either — of course, you *do* have to like the way the PTS drums sound, because that's the way they're gonna stay sounding. And, surprise, they don't sound bad at all. They come in rock and jazz tightnesses, among others (jazz is tighter and higher-pitched; rock is slacker and heavier-sounding, naturally). There are PTS kits with double-header drums, and a new single-headed kit (pictured here); depending on what you want to spend, you can get three, four or five-piece kits with 14" by 5" snare drum, 22" by 14" bass drum, 12" by 8", 13" by 9" tom toms and a 16" by 14" floor tom. Bass drum pedal, hi-hat stand, snare stand and one cymbal stand are also included. All this for \$267 to \$380 list, depending on the number of pieces you want. A great deal. For more info, write Remo Inc., 12804 Raymer St., N. Hollywood, CA 91605.



Yamaha has a fine new Stratocaster-style electric guitar out, the SC600, with three single-coil pickups, five-position pickup selector switch, mahogany-maple neck, and a superbly balanced body comprised of mahogany, ash, maple and alder. There's also a "coil-tap" switch for added tonal variety from the pickups — a feature that makes the SC600 more sonically versatile than a regular Strat. Suggested retail price is only \$615. For more info write Yamaha Combo Products Division, Box 6600, Buena Park, CA 90622.



Fender introduces its "California" series of acoustic and electrified-acoustic guitars, with snappy names like "Malibu," "Catalina" and "Capistrano." There are full-size dreadnoughts, slim-bodied cutaways, and a dreadnought cutaway; the two electrified-acoustic models, the "El Rio" and "Balboa" (pictured here at the far right) have special piezoelectric pickups built into the bridges, plus volume and tone controls conveniently mounted on the outside of the body near the neck. The "El Rio" is a thin-body, the "Balboa" a full-sized dreadnought; an especially nice feature is a "notch-filter" knob which acts as a low-impedance preamp for added sustain without loss of high frequencies; the notch-filter also helps reduce feedback. All California series guitars feature slimmed-down necks for added playability, and Fender's patented electric-guitar-style triangular headstock with straight-line string tuning. They're priced between \$235 and \$595. For more info write Fender, 1300 E. Valencia Drive, Fullerton, CA 92634.

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without dangerous drugs, without exercise,
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MONEY-BACK GUARANTEE

Send for the GAIN Plan today. Try it for 7 days entirely at our risk. If, at the end of 7 days, you haven't started to gain pounds and inches and to look better and to feel better . . . If you aren't convinced the GAIN

Plan is a safe, pleasant, way to gain weight, don't keep it! Return the empty bottle and get your money back immediately, no questions asked!

VITAL NOTE

A current issue of a famous medical journal reports on a recent government controlled study. This study, conducted over a 24 year period on 5,000 underweight and overweight men and women, proves that being underweight is as injurious to health and longevity as being overweight.

own home at our risk. Subject it to any test you like. Weigh yourself before you start. Weigh yourself later. If you haven't started to see substantial weight gain within 7 days, and if you don't feel better and look better as a result, or, if you are not completely satisfied for any reason, PAY NOTHING! It's just as simple as that.

If you are in doubt . . . even if you think nothing can possibly help you, for the sake of your appearance, and your happiness, at least try it! If the GAIN Plan works the way we know it will, you'll agree it is worth the few dollars it cost.

On the other hand, if it doesn't work the way you expected, it costs you nothing, and a least you have had the satisfaction of trying it at our expense.

What could be fairer than that? The next move is up to you. Once and for all, determine to do something about your underweight! We know you'll be happy you did.

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WHY ME

(As recorded by Planet P)

TONY CAREY

Why me
Sittin' up here
Watchin' all the lights blink down
below
The earth is turning
Why does it go so slow
Thinkin' 'bout the girl I left behind
Houston can you hear me
Or have I lost my mind
Why me
Why me.

I was waiting on the pad
All systems were go
The man up in the tower
Was enjoying the show
Then I got this feeling
That I never had before
Hey let me out of here
What am I here for
Why me
Why me.

There must be a thousand other
guys
Must be some other way
To look good in your eyes
Why am I up here

What do they see in me
Must be one thousand other places
to be
Why me.

The last man to be here
Was never heard from again
He won't be back this way
Till 2010
And now I'm riding on a fountain of
fire

With my back to the earth
I go higher and higher
Why me
Why me.

There must be a thousand other
guys
Must be some other way
To look good in your eyes
Why am I up here
What do they see in me
Must be one thousand other places
to be
Why me
Take anyone but me
Why me.

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POINT OF ENTRY Q,A	PAT BENATAR W,J
STRONG ARM OF	MOLLY HATCHET Q,A
THE LAW Q,A	KROKUS Q
DEMIN & LEATHER Q,A	MOTELS Q,A
STRAIGHT BETWEEN	HUMAN LEAGUE Q
THE EYES Q,A	DOORS W
DIFFICULT TO CURE Q	MOODY BLUES Q,A
TRIUMPH Q,A	PAT TRAVERS Q
NAZARETH Q	RODS Q
SPRINGFIELD A	DIESEL Q
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WIND HIM UP

(As recorded by Saga)

JIM CRICHTON
MICHAEL SADLER
IAN CRICHTON
JIM GILMOUR
STEVE NEGUS

Aldo's standing at his table
And he's wondering if he's able
To pick the number right this time
He watches as the wheel stops
spinning

Sees the number that is winning
As he reaches for his glass of wine
Once he starts it's hard to stop
He's keepin' up a pace like a tight
wound clock

Be sure you don't step in his way
He'll keep those numbers rolling
This may be his last day.

As all the bets are taken
Aldo lights a smoke he's shakin'
From carnation right to the ground
He knows tonight holds one last
chance

'N gives the wheel a final glance
Slippery fingers drop the money
down

Once he starts it's hard to stop
He's keepin' up a pace like a tight
wound clock

And as he leaves the table
"No luck today"

You can rest assured
He's comin' back to try again.

Wind him up he can't stop
He's wound up tight just like the
clock
That's winding its second hand
down.

Wind him up he can't stop
He keeps on going 'round the clock
He's winding his second hand down.

Wind him up he won't stop
He's wound up tight just like the
clock
That's winding its second hand
down.

Wind him up he won't stop
He keeps on going 'round the clock
He's winding his second hand down.

Wind him up he can't stop
He's wound up tight just like the
clock
That's winding its second hand
down.

Wind him up he can't stop
He keeps on going 'round the clock
He's winding his second hand.

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OH DIANE

(As recorded by Fleetwood Mac)

LINDSEY BUCKINGHAM
RICHARD DASHUT

Oh no here I go again
Fallin' in love again.
Love is like a grain of sand
Slowly slippin' through your hand
Oh oh whoa
Oh oh Diane
Oh oh Diane.
Will I love you I will always
Will you stand by me always.
'Cause love is like a grain of sand
Slowly slippin' through your hand
Oh oh whoa
Oh oh Diane
Oh oh Diane
(Talkin' 'bout Diane)
Oh oh Diane.

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SOMETHING TO GRAB FOR

(As recorded by Ric Ocasek)

RIC OCASEK

If you want to hang on my shoulder
I'm standing here
If you want to do it all over
Just let me get near
If you were another pretender
Oh I'd pass you by
If you were a lost weekender
Oh maybe I'd try.
When you gonna give me something
to grab for
When you gonna put it in my sight
When you gonna give me something
to grab for
When you gonna show me what it's
like.
Oh if you want to talk about it
I got the time
When you're looking so enchanted
You cover my mind
If you think I'll wait forever
Oh maybe you're right
There's no such thing as now or
never
There's only twilight.
If you want to take it lightly
I won't make a sound
If you want to take me over
I won't turn you down.
(Repeat chorus)

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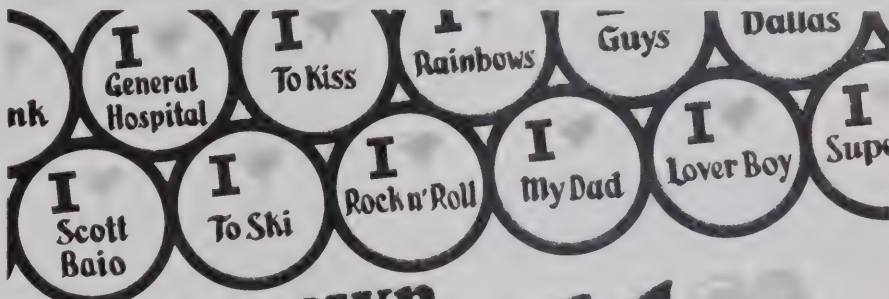
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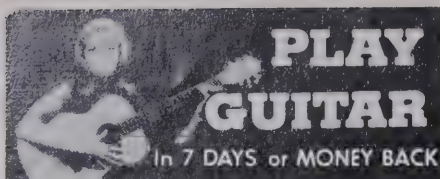
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DON'T PAY THE FERRYMAN

(As recorded by Chris De Burgh)

CHRIS DE BURGH

It was late at night on the open road
Speeding like a man on the run
A lifetime spent preparing for the journey

He is closer now and the search is on
Reading from a map in the mind
Yes there's that ragged hill
And there's the boat on the river
And when the rain came down
He heard a wild dog howl
There were voices in the night

"Don't do it"
Voices out of sight
"Don't do it"

Too many men have failed before
Whatever you do.

Don't pay the ferryman
Don't even fix a price
Don't pay the ferryman
Until he gets you to the other side.

In the rolling mist

Then he gets on board
Now there'll be no turning back
Beware that hooded old man at the rudder

And then the lightning flashed
And the thunder roared
And people calling out his name
And dancing bones that jabbered
and a-moaned on the water
And then the ferryman said
There is trouble ahead
So you must pay me now
"Don't do it"
You must pay me now
"Don't do it"
And still that voice came from beyond
Whatever you do.

Don't pay the ferryman
Don't even fix a price
Don't pay the ferryman
Until he gets you to the other side.
(Repeat)

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PROMISED YOU A MIRACLE

(As recorded by Simple Minds)

JAMES KERR
CHARLES BURCHILL
MICHAEL McNEIL
DEREK FORBES

I promised you a miracle
Belief is a beauty thing
Promises, promises
As golden days break wondering
Chance
As love takes a train
Summer breeze and brilliant light
Only love she sees
He controls on love
Dove sails to a new life.

I promised you a miracle
Belief is a beauty thing
Promises, promises
As golden days break wondering
Only love she sees
He controls on love
Life mirrors a cure
Ev'rything is possible with promises
Ev'rything is possible no.

I promised you a miracle
Belief is a beauty thing
Promises, promises
As golden days break wondering
Chance reflects on them awhile
Love screams so quietly

Shipping back on golden times
Breathing with sweet memories.

Promised you a miracle
Belief is a beauty thing
Promises, promises
As golden days break wondering
Only love she sees
He controls on love
Life mirrors a cure
Everything is possible in the game of life
Everything is possible oh no.

Chance lost pearls of great price
Take care of family
Only ashes for love
Love waits for fame
In chance, in chance they'll see.

I promised you a miracle
Belief is a beauty thing
Promises, promises
As golden days break wondering
Only love she sees
He controls on love
Life throws a curve
Everything is possible in the game of life
A burning dream
You can be queen
Everything is possible.

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BEAT IT

(As recorded by Michael Jackson)

MICHAEL JACKSON

They told him
 "Don't you ever come around here
 Don't wanna see your face
 You better disappear"
 The fire's in their eyes
 And their words are really clear
 So beat it
 Just beat it
 You better run you better do what
 you can
 Don't wanna see no blood
 Don't be a macho man
 You wanna be tough
 Better do what you can
 So beat it
 But you wanna be bad.

Just beat it, beat it
 No one wants to be defeated
 Showin' how funky and strong is
 your flight
 It doesn't matter who's wrong or
 right
 Just beat it
 Just beat it

Just beat it
 Just beat it.

They're out to get you
 Better leave while you can
 Don't wanna be a boy
 You wanna be a man
 You wanna stay alive
 Better do what you can
 So beat it
 Just beat it
 You have to show them that you're
 really not scared
 You're playin' with your life
 This ain't no truth or dare
 They'll kick you then they beat you
 Then they'll tell you it's fair
 So beat it
 But you wanna be bad.

Just beat it, beat it
 No one wants to be defeated
 Showin' how funky and strong is
 your flight
 It doesn't matter who's wrong or
 right
 Just beat it, beat it.
 (Repeat)

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JEOPARDY

(As recorded by the Greg Kihn
 Band)

GREG KIHN
 STEVE WRIGHT

Where were you when I needed you
 Well you could not be found
 What can I do
 Oh I believed in you
 You're running me around.
 You can take it as a warning
 Or take it anyway you like
 It's the lightning not the thunder
 You never know where it's gonna
 strike.

Don't get cute
 Don't get funny now
 It's later than you think
 What's the use
 Save your money now
 It's hanging on the brink.
 Don't let go while I'm hanging on
 'Cause I been hanging on so long
 It's so hard to be all alone
 I know you're not that strong.

Our love's in jeopardy baby
 Our love's in jeopardy baby.

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I WON'T HOLD YOU BACK

(As recorded by Toto)

STEVE LUKATHER

If I had another chance tonight
I'd try to tell you that the things we
had were right
Time can't erase the love we shared
But it gives me time to realize
Just how much you cared
Now you're gone I'm really not the
same

I guess I have myself to blame
Time can't erase the things we said
But it gives me time to realize
That you're beyond instead.

You know I won't hold you back now
The love we had just can't be found
You know I won't hold you back
now.

Now that I'm alone it gives me time
To think about the years that you
were mine

Time can't erase the love we shared
But it gives me time to realize
Just how much you care
You know I won't hold you back now
The love we had just can't be found
You know I won't hold you back
now.

You know I won't hold you back now
The love we had just can't be found.

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DESPERATE BUT NOT SERIOUS

(As recorded by Adam Ant)

ADAM ANT
MARCO PIRRONI

If I ask you difficult questions
If I make improper suggestions
Would you find that a risk to your
health
Would you put me upon the
bookshelf
With the books and the plants.

Desperate but not serious
Your kisses drive me delirious.

If I were kind and adoring
How would that be
Very boring

Mister Pressman with your penknife
Always asking about my sex life
And who with and how many times.

Desperate but not serious
Your kisses drive me delirious.

All the advice seems so unkind
"If you don't stop you will go blind"
They tell you it's none of their
business
And console you with a big kiss on
the lips
And on the back of your neck (oh
heck).

Desperate but not serious
Your kisses drive me delirious.

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MINIMUM LOVE

(As recorded by Mac McAnally)

MAC McANALLY
JERRY WEXLER

Well her face was not the face of an
angel
But I saw an angel
And her eyes were not the eyes of a
lady
But I was lookin' for a lady
So I saw a lady
She said.

Boy get your head out of the stars
above
You get the maximum pleasure from
a minimum love
Save your heart and let your body be
enough

To get the maximum pleasure from
the minimum love.

Well I knew that this was not as it
should be
But then I thought how it could be
While I waited for my conscience to
guide me
This voice I swore I heard inside me
Came from right beside me
It said.

Boy get your head out of the stars
above
You get the maximum pleasure from
a minimum love
Save your heart and let your body be
enough
To get the maximum pleasure from
the minimum love.

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A WORLD OF FANTASY

(As recorded by Triumph)

RIK EMMETT
MIKE LEVINE
GIL MOORE
TAM PATRICK

I was out on my own
In a great big world
Thought I'd seen it all
Then along comes a woman, a
fantasy
And I took the fall.

I was chasing a dream
I was fancy free
I was so naive
You were all wrapped up in a mystery
You looked good to me.

And I needed love
I wanted it desperately
But oh real love
You never came to me.

I was lost in your world of fantasy
yeah, yeah
I was caught, caught in your game of
make-believe yeah, yeah
I was lost, lost in your world of
fantasy.

Lost in your world of fantasy
Look what you've done to me

Look what you've done to me
Lost in your world of fantasy
Look what you've done to me.

You were drawin' me in
To your spider's web
With your hungry eyes
I was under your power
I was in your spell
I was hypnotized
And oh sweet love
You wore such a strange disguise
So neat love
The way I fell for your lies.

I was lost in your world of fantasy
yeah, yeah
I was caught, caught in your game of
make-believe yeah, yeah
I was lost, lost in your world of
fantasy.

Lost in a world of fantasy
Look what it's gone and done to me
All the times you lied
And all the tears I cried
I'm never gonna be the same again.

Lost in your world of fantasy
Look what you've done to me
Look what you've done to me
Lost in your world of fantasy
Look what you've done to me
Look what you've done to me.

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STRAIGHT FROM THE HEART

(As recorded by Bryan Adams)

BRYAN ADAMS
ERIC KAGNA

I could start dreamin' but it never
ends
As long as you're gone
We may as well pretend
I've been dreamin'
Straight from the heart.

You say it's easy but who's to say
That we'd be able to keep it this way
But it's easier
Comin' straight from the heart.

Oh give it to me
Straight from the heart
Tell me we could make another start
You know I'll never go
As long as I know
It's comin' straight from the heart.

I'll see you on the street some other
time
And all our words would just fall out
of line
While we're dreamin'
Straight from the heart.

Oh give it to me
Straight from the heart
Tell me we could make one more
start
You know I'll never go
As long as I know
It's comin' straight from the heart
Give it to me.

Straight from the heart
Tell me we could make one more
start
You know I'll never go
As long as I know
Give it to me now
Straight from the heart.

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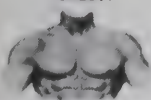
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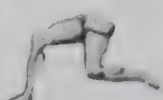
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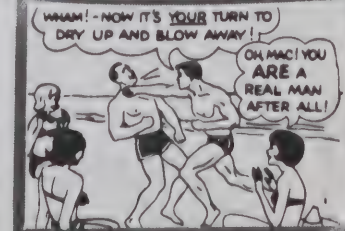
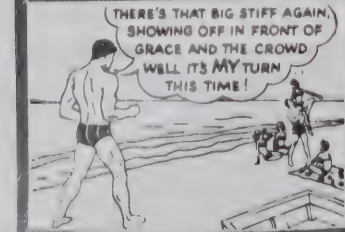
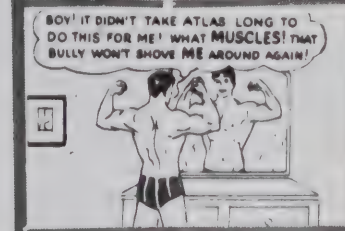
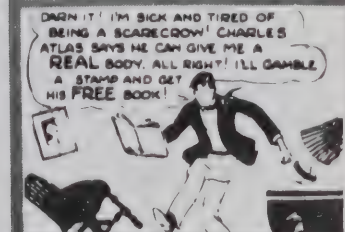
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LET ME GO

(As recorded by Heaven 17)

**MARSH
WARE
GREGORY**

Once there was a day
We were together all the way
An endless path unbroken
But now there is a time
A tortureless sublime
Our souls are locked and frozen.

Once we were years ahead
But now those thoughts are dead
Let me go
(Let me go)
All hopeless fantasies are making
fools of me
Let me go
I walk alone and yet never say
goodbye
Let me go
(Let me go)
A change of heart a change of mind
And heaven fell that night
Let me go.

I tried but could not bring
The best of everything
Too breathless then to wonder
I died a thousand times
Found guilty of no crime
Now everything is thunder.

Daytime all I want is nighttime
I don't need the daytime
All I want is nighttime
I don't need the daytime

All I want is nighttime
I don't need the daytime
All I want is nighttime
I don't need the got to, got to, got to,
got to
Let me go.

Once we were years ahead
But now those thoughts are dead
Let me go
(Let me go)
All hopeless fantasies are making
fools of me
Let me go
I walk alone and yet never say
goodbye
Let me go
(Let me go)
A change of heart a change of mind
And heaven fell that night
Let me go.

The best years of our lives
The hope of it survives
The facts of life unspoken
The only game in town
I'll turn the last card down
And now the bank is broken
(broken)
Found guilty of no crime
They were the best years of our lives
I'll turn the last card down.

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MEXICAN RADIO

(As recorded by Wall Of Voodoo)

**JOE NANINI
STANARD RIDGWAY
CHAS T. GRAY
MARC MORELAND**

I feel a hot wind on my shoulder
And the touch of a world that is older
I turn the switch and check the
number
I leave it on when in bed I slumber
I hear the rhythms of the music
I buy the product and never use it
I hear the talking of the DJ
Can't understand
Just what does he say.

I'm on a Mexican radio
I'm on a Mexican woh oh radio.

I dial it in and tune the station
They talk about the U.S. inflation
I understand just a little
No comprende
It's a riddle.

I'm on a Mexican radio
I'm on a Mexican woh oh radio
I'm on a Mexican radio
I'm on a Mexican woh oh radio.

I wish I was in Tijuana
Eating barbequed Iguana
I'd take requests on the telephone
I'm on a wavelength far from home
I feel a hot wind on my shoulder
I dial it in from South of the Border
I hear the talking of the DJ
Can't understand
Just what does he say.

I'm on a Mexican radio
I'm on a Mexican woh oh radio
I'm on a Mexican radio
I'm on a Mexican woh oh radio
Radio, radio
Radio, radio
Radio, radio
Radio, radio

I'm on a Mexican radio
I'm on a Mexican woh oh radio.

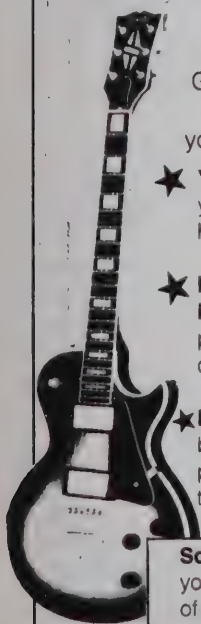
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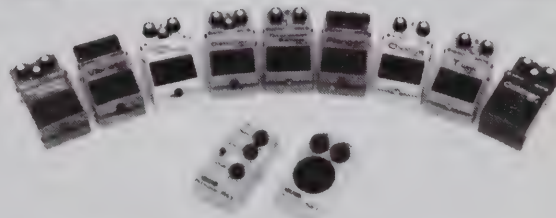
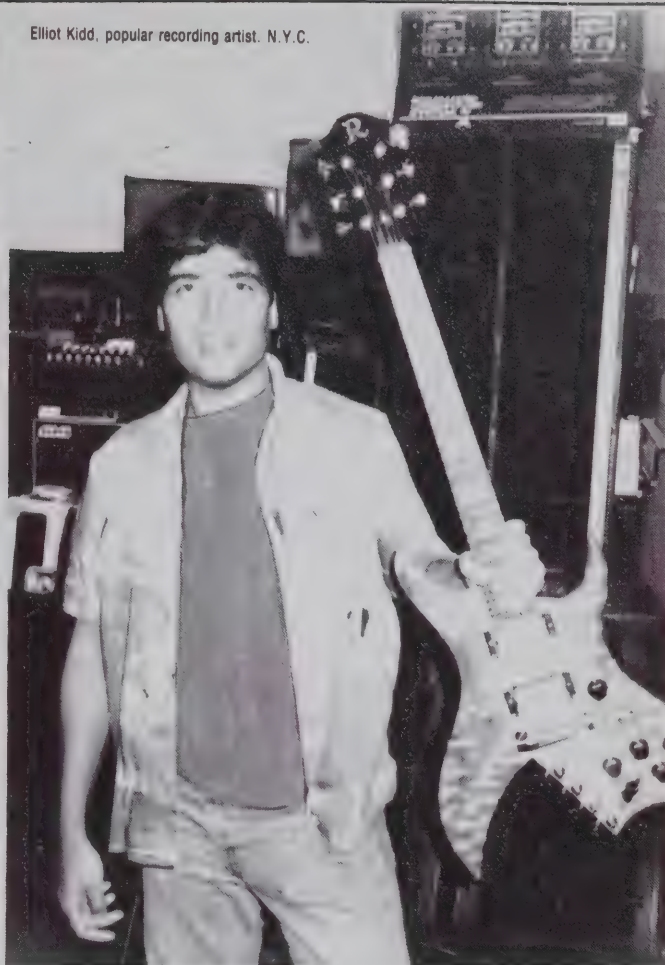
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I COULDN'T SAY NO

(As recorded by Robert Ellis Orrall
with Carlene Carter)

ROBERT ELLIS ORRALL

You can get lucky baby you can get
high
Sometimes it's better just to try and
get by
You understand the way I'm feeling
inside
You can't always fight it.

You're the main attraction but your
head's in a swirl
You look for action in your everyday
world
Some satisfaction you're not just
another girl
You can't always find it.

You know where I'm going tonight
You can find me where it feels
alright
I'm not about to watch you walk
away
I thought I'd walk away from you
someday.

Baby please let go
You make it harder this way
I didn't wanna do it but I couldn't say
no
Baby please don't go
Unless you mean it this time

I'd really wanna stop you but I
couldn't say no
I couldn't say no.

I couldn't say no
I get the feeling you're not willing to
try
It's so revealing in the way you
satisfy
And now I'm kneeling here and
asking you why
You're making me fight it.

There's another question you've
forgotten to ask
You talk so tender then you run out
of gas
I'm always looking for the man
behind the mask
You won't let me find it.

You know where I'm going tonight
You can find me where it feels
alright
I'm not about to watch you walk
away
I thought I'd walk away from you
someday.
(Repeat chorus)

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I WON'T BE HOME TONIGHT

(As recorded by Tony Carey)

TONY CAREY

Do you think I come running
At the drop of a hat
Baby don't you know me any better
than that

You're hot one minute
You're cold the next
So tell me what do you expect.

You're standing there telling me
You're home for good
Do you think I believe you
Do you think I would
You can turn it right around
Where you come from
Cause you and me are over and
done.

I won't be home tonight
I'll get along just fine without you
Don't bother calling me tonight
Oh baby take it somewhere else
Take it somewhere else.

You think it's so easy
All you ever got to do

To make every man roll over for you
You tell them something nice
Show your baby blues
But baby I got news for you.

I won't be home tonight
I'll get along just fine without you
Don't bother calling me tonight
Oh baby take it somewhere else,
somewhere else
Baby take it somewhere else.

I won't be home tonight
I'll get along just fine without you
Don't bother calling me tonight
Oh baby take it somewhere else
And I won't be home tonight
I'll get along just fine without you
Don't bother calling me tonight
Oh baby take it somewhere else,
somewhere else
Baby take it somewhere else
I won't be home tonight
I won't be home tonight
I won't be home tonight.

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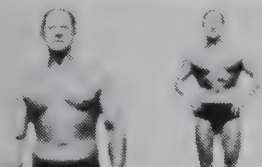
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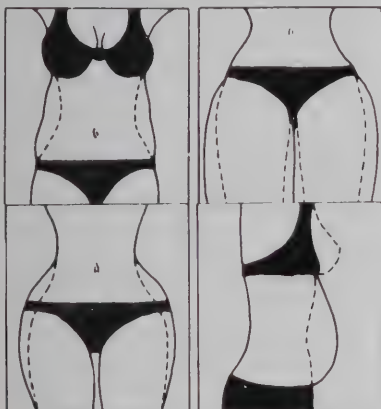
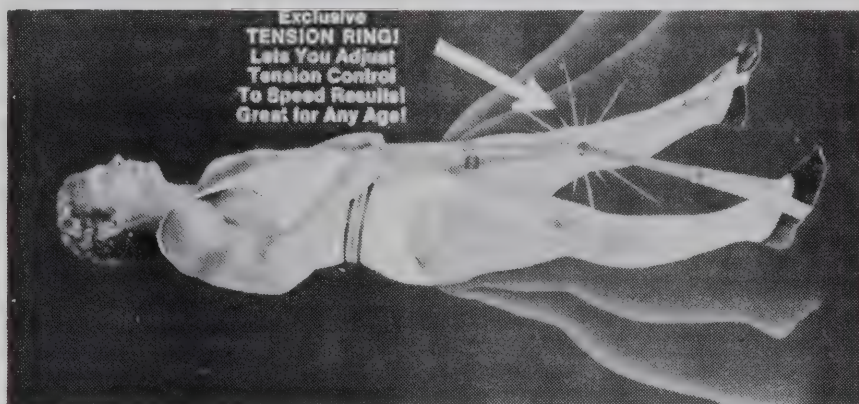


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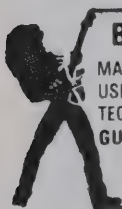
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EVEN NOW

(As recorded by Bob Seger & the Silver Bullet Band)

BOB SEGER

There's a highway
A lonesome stretch of gray
It runs between us
And takes me far away
Out in the distance
Always within reach
There's a crossroad
Where all the victims meet
I close my eyes
And see her face
It's all I want to see
And deep inside
It still amazes me.

Even now
She's all that I want
She's all that I need
Even now
She's givin' it all
She's givin' it free
Even now
When everything's right
When everything's wrong
Even now
She's keepin' me straight
She's keepin' me strong
She gets to me
Somehow
Even now.

And through the darkness
Through all the endless days
Through all the changes
The pointless one act plays
I can still make it

I can still stand tall
'Cause I've got my girl
To get me through it all
Through all the doubt
And all the fear
And all that I can't say
Still somehow
She'll help me find my way.

Even now
She's still in my heart
She's still in my soul
Even now
She's still on my mind
Wherever I go
Even now
Through all of my days
And all of my nights
Even now
She's keepin' it real
She's keepin' it right
She gets to me
Somehow
Even now.

Even now
Oh even now
Even now
Oh she's all that I want
She's all that I need
Even now
She's givin' it all
She's givin' it free
When everything's right
When everything's wrong
She's keepin' it real
She's keepin' it strong
Oh even now.

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WELCOME TO HEARTLIGHT

(As recorded by Kenny Loggins)

KENNY LOGGINS

I like the love
And I like the peaceful
I wish ev'ryone I know could
Stand in the heartlight
I hold the hand
I walk with the teacher
We welcome in the morning
Singing together.

Can you feel the love that's in my heart
Can you see the flame we got to start
Burning like a beacon in the night
Oh welcome to heartlight
Oh ooh heart of light oh ooh heart of light
Oh ooh heart of light oh ooh heart of light
Oh ooh heart of light oh ooh heart of light
Oh ooh heart of light oh ooh heart of light
Oh ooh heart of light
Oh ooh heart of light

Oh welcome to heartlight.

I like the rain
'Cause I like your thunder
I know we've learned to live together
Here in the heartlight
Stand in the dark
I'll light a candle
And then we'll dance it in the moonlight
Until the sunrise.

Can you feel the love that's in my heart
Can you see the flame we got to start
Burning like a beacon in the night
Oh welcome to heartlight
Oh ooh heart of light oh ooh heart of light
Oh ooh heart of light oh ooh heart of light
Oh ooh heart of light oh ooh heart of light
Oh ooh heart of light
Oh ooh heart of light
Oh welcome to heartlight.
(Repeat)

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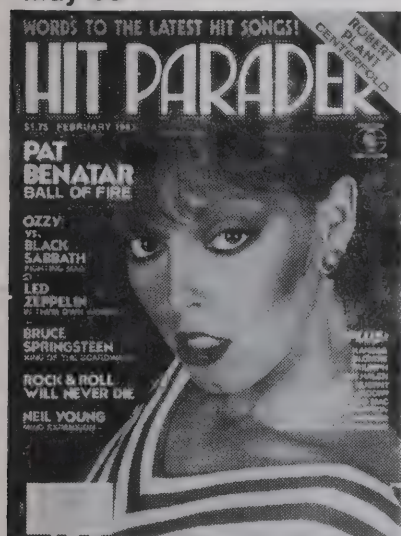
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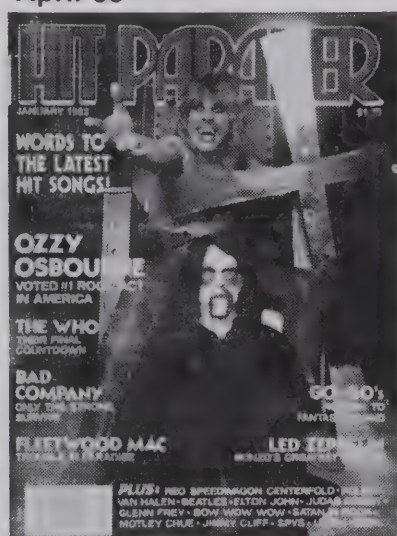
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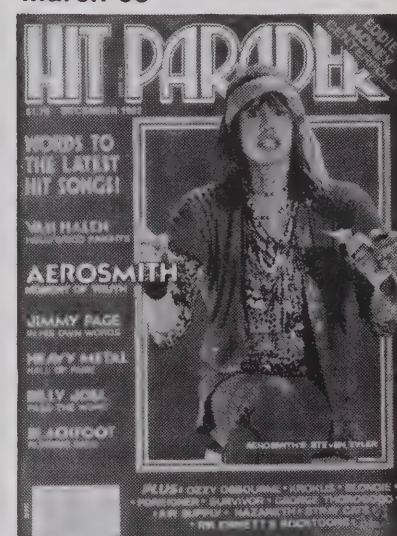
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Dec. 82

November, 1982

Eddie Van Halen/Mini-Series Exclusive
Robert Plant/Lost & Found
Judas Priest/No Batteries Necessary
Def Leppard/Higher & Higher
Journey/Special Delivery

August, 1982

Is Satan In Rock?
AC/DC-Past, Present & Future
Triumph's Rik Emmett/Mini-Series Exclusive
Iron Maiden/Strange Days
J. Geils Band/Altered States

October, 1982

REO Speedwagon/Large Craft Warning
Police's Sting/Mini-Series Exclusive
Riot/Girlschool-Double Trouble
Heart/Missing Persons
Crosby, Stills & Nash/Here Today, Gone Tomorrow

July, 1982

Led Zeppelin/The Second Coming
The Police/Do Or Die
Pretenders/Rhythm & Boogie
Thin Lizzy/Step By Step
John Cougar/Foolish Behavior

September, 1982

Van Halen/Wild & Wonderful
Black Sabbath/War Of The Worlds
Squeeze/Good Humor Men
Billy Squier/Full Speed Ahead
Tommy Tutone/Discreetly Charming

June, 1982

Judas Priest/Call Of The Wild
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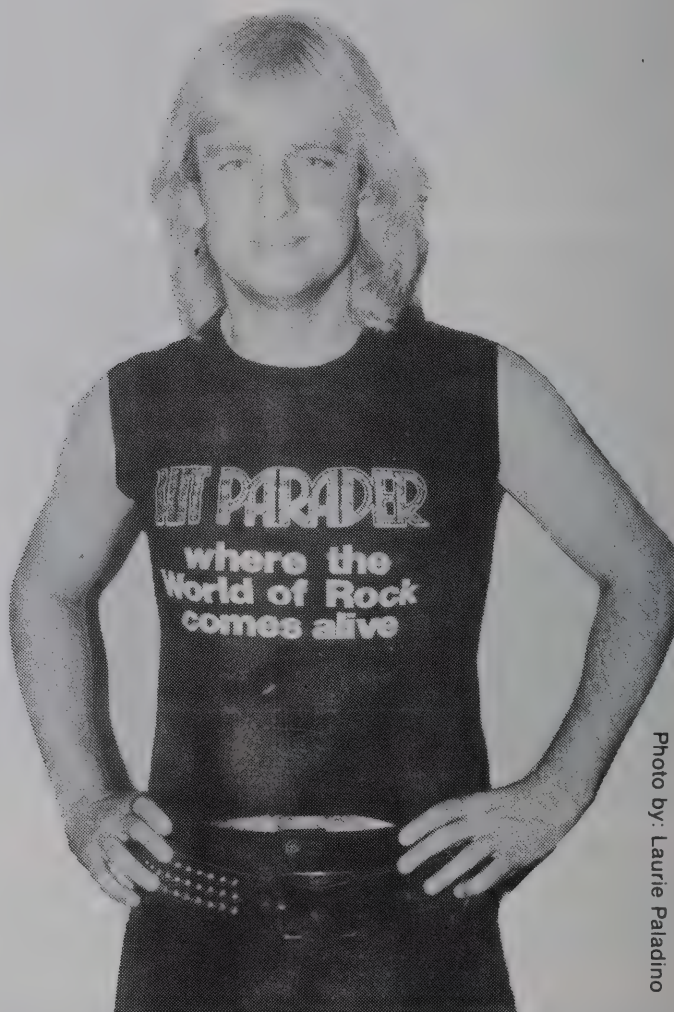


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Rock 'n roll hit parade

compiled by Bob Grossweiner

Each month *Hit Parader* presents the all-time favorite recordings of some of rock's most popular performers. This issue we are pleased to present the lists of three top-flight drummers: Toto's Jeff Porcaro, Riot's Sandy Slavin and Girlschool's Denise Dufort.

JEFF PORCARO, drummer, Toto (formerly with Steely Dan, Boz Scaggs, Gary Wright and sessionist extraordinaire)

1. **Electric Ladyland**, the Jimi Hendrix Experience
2. **Royal Scam**, Steely Dan
3. **Aja**, Steely Dan
4. **Abbey Road**, the Beatles
5. **Sgt. Pepper's Lonely Hearts Club Band**, the Beatles
6. **Arc Of A Diver**, Steve Winwood
7. **Gaacho**, Steely Dan
8. **Rubber Soul**, the Beatles
9. **Time Loves A Hero**, Little Feat
10. **Axis: Bold As Love**, the Jimi Hendrix Experience



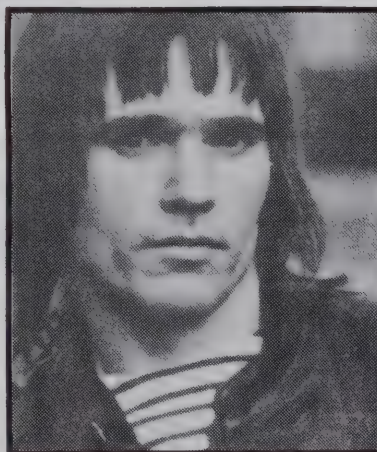
DENISE DUFORT, drummer, Girlschool

1. **Machine Head**, Deep Purple
2. **Scary Monsters**, David Bowie
3. **Transformer**, Lou Reed
4. **Van Halen**, Van Halen
5. **The Beatles** (White album), the Beatles
6. **Overkill**, Motorhead
7. **The Rise And Fall Of Ziggy Stardust And The Spiders From Mars**, David Bowie
8. **Front Page News**, Wishbone Ash
9. **Fandango**, ZZ Top
10. **One More From The Road**, Lynyrd Skynyrd



SANDY SLAVIN, drummer, Riot

1. **The Beatles** (White album), the Beatles
2. **Time Out**, the Dave Brubeck Quartet
3. **Hot Rats**, Frank Zappa
4. **Urban Chipmunk**, the Chipmunks
5. **The Who Sing My Generation**, the Who
6. **Tijuana Style Torero Band Play Lennon And McCartney**, Tijuana
7. **Buddy Rich Plays The Who**, Buddy Rich
8. **Rock City**, Riot
9. **Narita**, Riot
10. **Fire Down Under and Restless Breed**, Riot



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The ROLLING STONES

still going strong

by Andrew J. Edelstein

Keith Richards Lets It All Hang Out In A Special Interview.

IF MICK JAGGER IS THE heart of the Rolling Stones, then lead guitarist Keith Richards is certainly its soul. He's considered a musician's musician — as well as one of rock's best guitarists. But he's also the one whose controversial behavior, including a decade-long bout with heroin addiction, has fixed him in the public eye as the bad boy of rock.

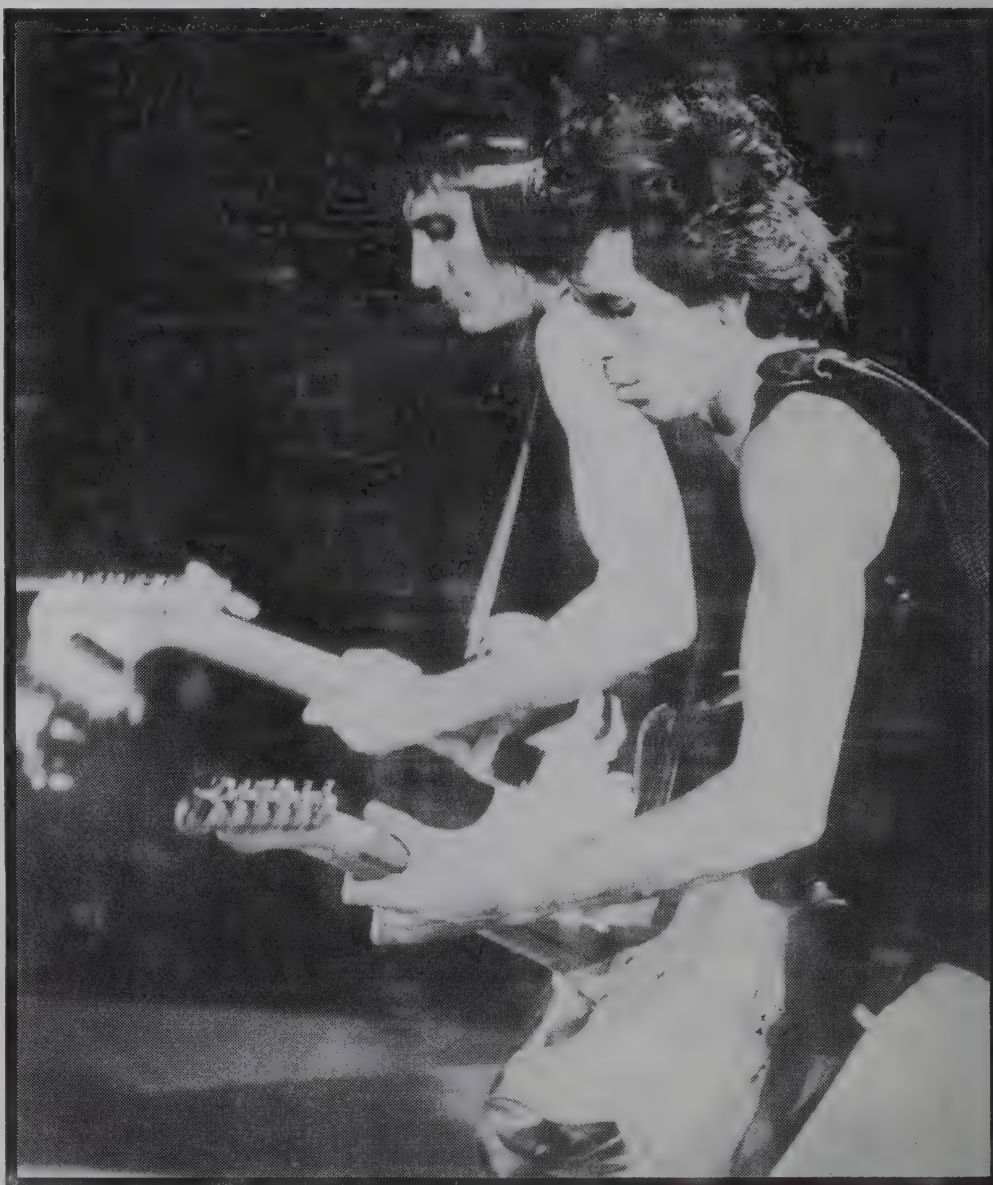
But in the past couple of years, Keith has cleaned up his act. He claims to have kicked the smack habit; in public he appears considerably stronger and more robust than he has in the past. This was especially noticeable during the band's recent American and European tours. The former can be seen in cinematic close-up in the Stones' latest film, **Let's Spend the Night Together**, which chronicles that tour.

Richards was recently in New York to promote the film. During an interview at the Plaza Hotel, the 39-year-old Richards talked freely and easily about the state of contemporary music, the Rolling Stones' place in musical history and his own plans.

Hit Parader: It seems ironic that your current movie takes its name from the same tune that caused such an uproar 16 years ago when Ed Sullivan made Mick Jagger change the lyrics of *Let's Spend the Night Together* to "Let's Spend Some Time Together."

Keith Richards: The rest of the band wasn't singing, so we didn't give a damn whether you changed a lyric. We didn't consider it to be an incredibly moral stand that we'd be selling out if we

Keith Richards (right): "As long as I can play well and improve my own life then dammit, I'll be playing."



did it. But by telling us to do this, those people in fact enhanced the thing they were trying to avoid. That was typical of self-imposed censorship by the networks. By trying to avoid somebody, they end up tripping up everybody.

I always remember when we'd do the Sullivan shows, there'd be these hushed, reverent tones the minute he walked into the studio. And he'd say "the Bible Belt, the Bible Belt." It's the one phrase that sticks in my mind — "Sorry, boys we can't do it. We have to consider the Bible Belt."

HP: Regarding the state of popular music right now, the hottest sound seems to be techno-pop. What do you think of it?

KR: Some of the sounds are interesting, but what it shows the most is that the music business hasn't changed a bit. As soon as there's one innovation, everyone has to make a formula out of it on the theory that if you can sell it once, you can sell it again. It shows that the music business, although it progresses in one way, it still operates behind the scenes in a very traditional Tin Pan Alley-type of way.

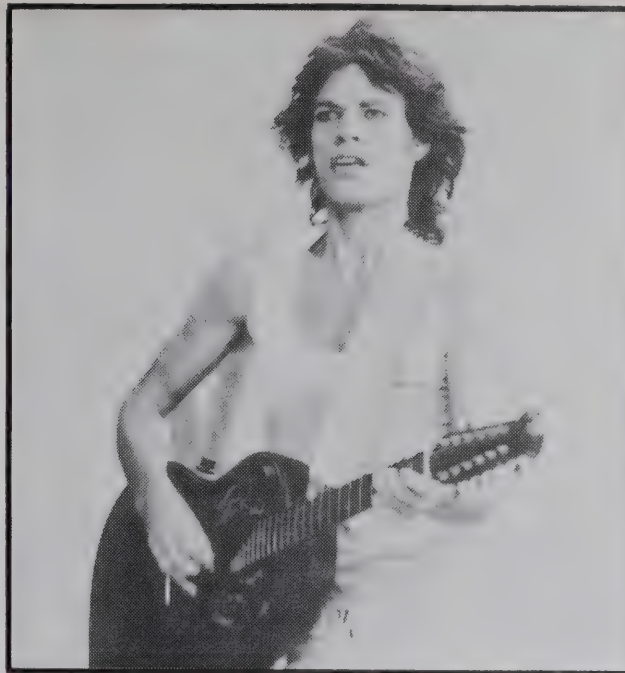
HP: Do you think synthesizers are going to replace guitars?

KR: No, even though synthesizers seem to be very popular right now. The guitar, apart from its musical worth and versatility, also has a mystique about it — the way it looks and plays is very central to rock and roll. It's pretty much always going to be the central core of most rock and roll.

We first used synthesizers in the early '70s to augment our sound, but I could never see us adding synthesizers to our lineup permanently.

HP: So you think the popularity of groups like Duran Duran and the Human League is not going to be long-lasting.

KR: I don't see it as any major shift in music. Audi-



Mick Jagger: Still the Stones' driving force.

ences aren't particularly interested in how a sound is made or what instrument it's made on. If it sounds good, then that's as much as they care to know. Most people don't break down music into instruments. The making of a record is still basically putting instruments together and then making what comes out of that speaker sound good.

If you think back to any given period, 90 percent of the music has been crap and has had a huge following. Like when we started, the Dave Clark Five, Herman's Hermits —

it's not the same high pressure-cooker atmosphere of the post-war period which tended to produce the incredible burst of energy in music. Our interest in it was purely due to the fact that when rock and roll burst on the scene, when you happened to find out exactly who was doing what, it happened they were black artists. That's the way us English groups got into it. Apart from one or two white people, rock and roll was played best by black people — Chuck Berry, Little Richard, Bo Diddley.

"I'd rather let everybody know what's happening to me. There it is — warts and all."

an awful lot of rubbish came out of that period. It's the other 10 percent that's interesting and the thing that wants to make you carry on.

HP: When you were growing up, you were a fanatic for rhythm and blues. But it seems that kids today don't have that passion for — or the exposure to — black music.

KR: That's due to the radio as well as a change in black people. The atmosphere that blacks live in in America hasn't really changed that much, but

There still seems to be a real color barrier in America. You would think that by the late '60s and early '70s, that would be a thing of the past. But black people are not making an identifiable sound of their own now. Prince is hardly as mindshattering or interesting as when Little Richard or Otis Redding or Chuck Berry first appeared. It's quite a white-influenced sound. Black music is no longer as identifiably black as it used to be.

HP: As a record collector,

could you name the five favorites in your R&B collection?

KR: That's a tough one. Bob and Earl's *Harlem Shuffle*, Wilson Pickett's *Midnight Hour*, any one of the first four or five Otis Redding singles, anything by the early Coasters or Drifters with Clyde McPhatter. It's hard to pick five actual titles because those people were producing so much great stuff.

HP: What do you think of all the bands — both in the mid-'60s and more recently — who have modeled themselves after the 1965 Stones?

KR: Now we're used to it, but there was a time when we used to say, "Let's spot the Mick Jagger and the Keith Richards character in that group." In a way, it's a mixture of cynicism and flattery. You're kind of pleased about it, it's always great to know you've influenced so many people. Also, you realize that what you were doing then didn't come out exactly as you wanted it.

It's strange when you see these influences because it doesn't seem that we've been around that long. Sometimes it seems like a few days. When we started to cut our first record, we had the feeling that this is really the beginning of the end. In the early '60s, even if you were a success, 99 percent of all recording acts lasted 18 months to two years. We felt that it would be over before we really got going, so it was very strange that we just kept going.

HP: Does it bother you when people say, "How can you be almost 40 and still playing rock and roll?"

KR: No. It hasn't bothered Muddy Waters or Chuck Berry very much. I'd like to be playing as well as them at 60 — and no doubt people will be asking me the same thing then. But as long as I can play well and improve in my own life, then dammit I'll be playing. □

WILDLIFE

A TOUCH OF CLASS

by Andy Secher

Bad Company Drummer Simon Kirke Leads New Group Into Battle.

"This band signals an extension of Bad Company, not an end of it," Simon Kirke said in regard to his new group, Wildlife. "The group has the energy and desire that Bad Company may have lacked over the last few years. It's a very refreshing change of pace to work with young musicians who are very hungry for success. It revitalizes your whole system."

The emergence of Wildlife signals a new page in the history of Kirke, long one of the most respected drummers in rock. As a member of both Bad Co. and the legendary Free (of *All Right Now* fame), Simon has been involved with creating some of the most exciting and memorable music of the rock era. While he stresses that "Bad Company is more on sabbatical than anything else," he also states that Wildlife is far from a one-shot proposition.

"This is a band I hope to be working with for a long time to come," he stated. "Bad Company is still very much together — no matter what the rumor mongers may be saying — but it's unlikely that the group will be active in the near future. Paul Rodgers is very much a family man, and while he's just done a solo album, he doesn't want to tour that much anymore. Mick Ralphs is very busy. He produced the *Wildlife* album and he's working on an LP of his own. We're all just testing our own legs before we decide what we want to do together."

I really wasn't planning



Wildlife (left to right): Steve Overland, Chris Overland, Mark Booty, Simon Kirke, Philip Soussan.

on joining another band, but I stumbled onto this group from Norfolk, England, and they were just incredible. They were fronted by these two brothers, Chris and Steve Overland, who were only about 20 years old. But they had all the right moves down. Their rhythm section was rather weak, so I stepped in and things just clicked. I have the know-how and the contacts, and they have the energy and the licks — it's a perfect arrangement."

On such tunes as *Some-where In The Night*, *Taking A Chance* and *Just A Friend*, the Overland brothers (Chris on guitar and Steve on vocals), demonstrate a well-honed feel for tight, accessible hard rock. In fact, the band's strident guitar lines and gruff vocals bring to mind a certain English band by the name of Bad Company.

"Well, yes, I imagine there is a certain influence there," Kirke admitted with a broad smile. "But the boys actually like American bands more than the British ones. They're into people like Toto more than Bad Company or Free. They're exposing me to a lot of the groups that I just never had the time or the inclination to listen to. Steve does admit to listening to Paul Rodgers, but that's not surprising. I would imagine every rock vocalist in the last decade has been influenced by Paul. Hopefully, though, we're making music that's new and exciting. We can't avoid the Bad Company comparisons, but this is a new band with a new approach."

One of the primary factors in Kirke's decision to become part of Wildlife was that he missed touring. During the last few years, Bad Co. had rarely gotten

together to rehearse, let alone tour. This inactivity was beginning to trouble Simon's hyperactive personality.

"I love playing the drums. I still get as much of a kick out of it today as when I first picked up the sticks 15 years ago. When we got the band together, one of the promises was that we'd be able to go on the road. I was able to pull a few strings and get us on the Kinks' most recent American tour. None of the boys (who, in addition to the Overlands, include keyboardist Mark Booty and bassist Philip Soussan) had ever been to America, let alone play a place like Madison Square Garden. It was a very eye-opening experience for them. But they handled it like true professionals. With their talent and determination, you'll be hearing a lot from Wildlife in the years to come." □

HIT PARADER



Joan Jett admits that success has its benefits. "Now I can subscribe to HIT PARADER every month instead of having to run down to the newsstand," she said. We asked Joan what her favorite HIT PARADER feature was and she could only smile as she said, "I love 'em all! The photos are great and the articles are the best around. HIT PARADER really gives me insight into what's happening in rock and roll."

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EBET ROBERTS

Metal Masters Speak Their Mind.

"People have accused us of not being very spontaneous on stage. They say, 'You don't jam enough.' They want us to play like Cream did 20 years ago. Those days are gone. We produce our music to be succinct and powerful. We don't want to lose our power by playing every song for half an hour."

—RICK SAVAGE

"We're so pleased with the addition of Phil Collen. I had known him before when he played with a band called Girl. He was a great guitarist then, and since he was working in tandem with another guitarist in that band, we figured he'd be able to step into our two-guitar lineup without much problem. We were right. Phil's been just great to work with. He was able to contribute a lot to **Pyromania**, and he's been a joy on tour. His addition has made us stronger than ever."

—JOE ELLIOTT

DEF LEPPARD

in their own words

"People always ask me how we got the name of Def Leppard. Actually, it came from a poster I had made which depicted a rather strange-looking jungle cat with a hearing horn at his ear. I called him the deaf leopard. The guys in the band loved the poster, and after a bit of work, we decided to call ourselves Def Leppard. The name is funny, but it has strength."

—JOE ELLIOTT

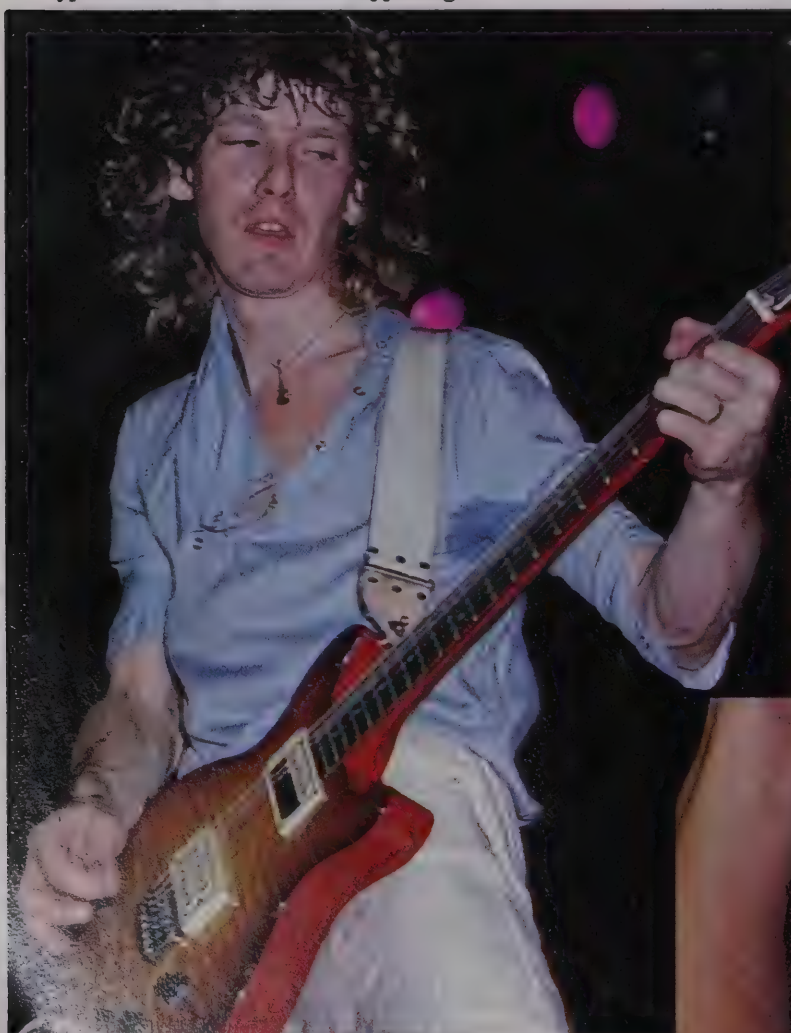
"We've learned that videos can play a big part in helping a band become successful in America. We released the video for *Bringin' On The Heartache* quite a while after the release of *High 'n' Dry*, yet the response was unbelievable. MTV played it, and the record went back up the charts. It was unbelievable. We realized then that videos were going to play a big role with this band."

—STEVE CLARK

"One of my favorite songs on **Pyromania** is *Die Hard The Hunter*. The story it tells is very important. It's about a soldier who returns from war, yet who can't adapt to regular life. It's a problem that's happening more and more often these days. I know in America they have that problem with their Vietnam veterans. In fact, the movie *The Deer Hunter* touched on much the same topic."

—JOE ELLIOTT

Steve Clark: "When we started, all the record companies told us that our type of rock and roll wasn't happening."



Gary Gershoff

"We've developed a reputation as pretty heavy drinkers."

Joe Elliott: "We love going on the road. We're at our best on stage."

Gary Gershoff



"**Pyromania** is the best album we've ever done. It has a strong rock and roll feel, yet we've been able to inject a lot of melody into each song. Some hard rock bands view melody as a dirty word — not us. We think it's possible to be heavy and still write songs that are melodic. That's what separates us from a lot of other bands. They're heavy metal, we're light alloy."

—JOE ELLIOTT

"I started out in a band called Atomic Mass. We played a lot of old Thin Lizzy and T. Rex tunes in clubs. We fired our vocalist one day and hired Joe in his place. That's when things started to happen. We got Steve (Clark) and Rick (Allen) to join up and Def Leppard was born."

—RICK SAVAGE

"Our first single wasn't put out by any big-name record company. We had been playing in clubs for a while and we wanted to put out an EP. None of the record companies would have us. They told us that our type of rock and roll wasn't happening. We decided to show 'em they were wrong, so we recorded the stuff on our own and put it out on our own private label, Bludgeon Riffola Records. When it started to sell a lot of copies, the record companies 'suddenly' discovered us. It was strange, but we felt vindicated."

—STEVE CLARK

"When we first started touring after the release of **On Through The Night**, a lot of people kept calling us a 'punk' band. Obviously they never saw us. Evidently, a paper would assign a writer to cover the show, and the guy would unload his ticket for a few quid, go home and write the review anyway. They all called us 'punk,' because the name sounded that way."

—RICK ALLEN

"We've toured with a lot of bands. We went through Europe with Ritchie Blackmore and we covered the States with AC/DC. We love going on the road. We're at our best on stage. A record can't capture what we sound like once those lights go up. There's a special electricity there, and we make the most of it."

—JOE ELLIOTT

"We've developed a reputation as pretty heavy drinkers. I don't know if that's really true. Sure, we enjoy hoisting a few pints. But then, who doesn't? We're surely not a bunch of alcoholics, though some guys in the papers would have you believe that we couldn't go on stage unless we were really crocked. That's a load of rubbish. When it comes to performing we're very professional, but after the show, we may let our hair down a bit."

—STEVE CLARK

"Our first album was a record for the 1970s. **High 'n' Dry** was a record for the 1980s. **Pyromania** is a record for the 1990s. It's taken everything we've done before and expanded on it. We worked harder on this album than on any of the others, and the hard work paid off. This album really rocks!"

—JOE ELLIOTT

"It's an incredible feeling to stand on stage and see so many people getting into your music. I can't imagine there being a more satisfying feeling in the world. How many other professions have instant gratification like that? The crowds make us feel loved, make us feel wanted, every night. We're so thankful to the fans who come out and cheer us on. They are the show."

—STEVE CLARK

"Our producer, Mutt Lange, is perfect for us. He doesn't just accept what we do and say, 'O.K. that's great.' He's always pushing us and challenging us. We like to think that we push ourselves, but having someone like Mutt, who you know is going to always give you an honest opinion, is an invaluable help. He's helped make Def Leppard the band it is today."

—JOE ELLIOTT

"Our fans are the best in the world. We know if we ask them to stand and cheer, they will. If we ask them to clap along they will. I guess you could call it a love affair — we love our fans and they love us." □

—RICK SAVAGE

Def Leppard (left to right): Phil Collen, Joe Elliott, Rick Allen, Rick Savage, Steve Clark.



Caught in the act

AEROSMITH

by Adrienne Stone

Despite a blizzard that dumped two feet of snow on the Northeast, undaunted Aerosmith fans trekked across the frozen tundras of New Jersey to the Brendan Byrne Arena for the band's only New York area appearance.

Everyone, it seemed, sought refuge from Mother Nature in the backstage area. A plethora of spandex-clad females convened around the portable bar, which afforded them a choice spot for giving each bandmember the "once over" as he passed into his dressing room. Even Steve Tyler's wife and daughter (who resembles her scarf-toting daddy to a "T") turned out for the event.

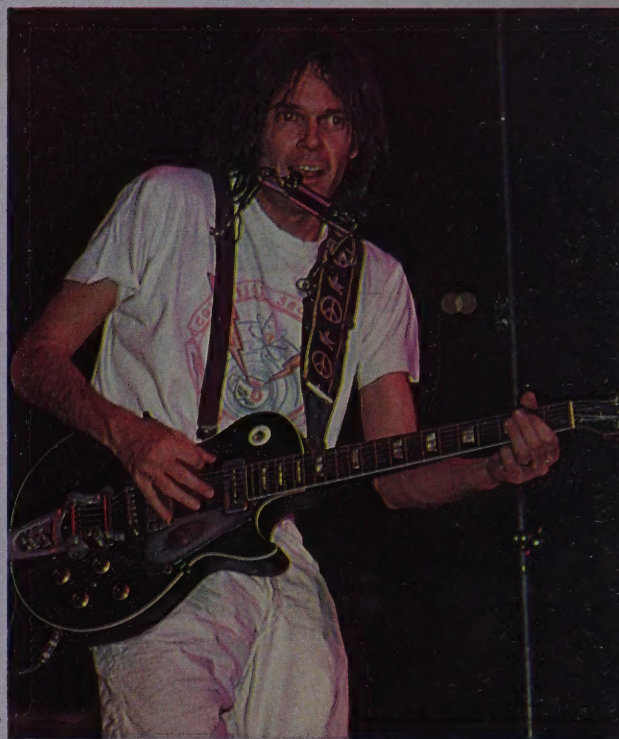
Yet, the real warmth came from the fiery talents of this hard-rocking quintet. From the moment the Boston boys took the stage with *Back In The Saddle*, it was evident that their two-year hiatus from the road had served only to heighten their strength as a performing unit. Tyler's foot injury was apparently well-mended, as he romped around the stage in his multi-color spandex pants and long pink jacket. Rick Dufay, looking like a young Ron Wood in his mirrored shades, was the essence of "cool," while veteran bass player Tom Hamilton and drummer Joey Kramer provided an air of sophistication, while supplying a strong pulse and backbeat.

The set, which included Aerosmith standards, *Toys In The Attic*, *Mama 'Kin*, *Walk This Way* and *Lord Of The Thighs*, was spiced with extended jamming and trade-off riffs from Jimmy Crespo and Dufay, the newest members in the current line-up. Keyboardist Bob Mayo (ex-of Frampton) lent a hand. Most commendable was his work on the bluesy *Dream On* and *Lightning Strikes* from their last album, *Rock In A Hard Place*.

Aerosmith's Steven Tyler: He romped around the stage in multi-colored spandex pants and a long pink jacket.



Bob Lafer



Chip Rock/LGI

Neil Young: His show was more of a formal recital than a rock and roll event.

NEIL YOUNG

by Jim Feldman

Neil Young's solo, acoustic concert at the Nassau Coliseum on Long Island was more of a formal, instructive recital than full-blown rock and roll entertainment. Respecting both his audience and the substance of his music, Young put together the concert so that, structurally, it made a statement in itself. Coming on the heels of the release of his into-the-'80s, synthesizer-and-vocoder-oriented *Trans* album, the fact that Young chose to perform all but three songs playing only acoustic guitar, harmonica and piano was but one part of the irony and contrasts that filled the evening.

Young's 22-song performance drew mainly from his first few albums and the fairly recent *Rust Never Sleeps* as well as *Trans*. The finest moments were his readings of *After The Goldrush*, *Down By The River* and *Helpless*. Performed on such a smaller scale than the originals, these and other songs were invested with a sense of personal, identifiable and meaningful history. The crowd responded most enthusiastically to *Ohio* and *Sugar Mountain*; as many in the audience weren't even born when these songs were first recorded, the historical focus became more pointed. And the three synth numbers, with Young on slashing electric guitar for two of them, were surprisingly touching and part of the whole.

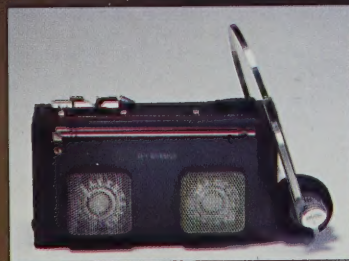
Backing vocals for these songs were provided by Young on screen; as on stage, Young playfully stylized his movements, wearing forbidding dark glasses that visually matched the vocoded distortion of his voice. Ultimately, Neil Young seemed to be saying that if the music is honest, if it has a heart, then no matter the form in which it is presented, it is always timely and enduring. His ability to express this so eloquently and simply and the sheer beauty of his material are only two reasons that Neil Young is a great artist.

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